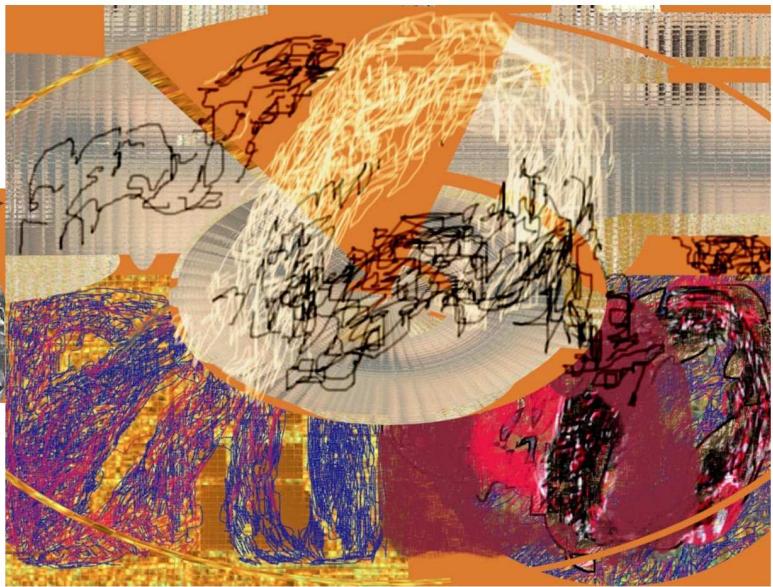
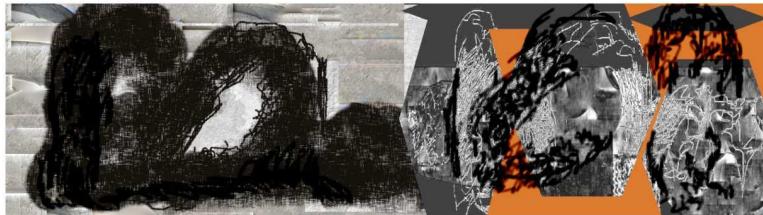


Aesthetic Drift of Drawing

Edwin VanGorder



Aesthetic Drift of Drawing

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Aesthetic Drift of Drawing

Line of logic: the track and trace of semiotic screens or the world seen through language in this case the drawing intersection which forms the act of configuration as that broad nature of thinking which is language a(meaning): that which is a referent to the very act of reading the nature of making according to moods and modes within ,the grapheme or morpheme to graphos entity of marking, Adumbration or the intertext, referent to paradigms as altered is the aesthetic I generate in the following field of play and work as art and language become computer art and language per cyber drawing.

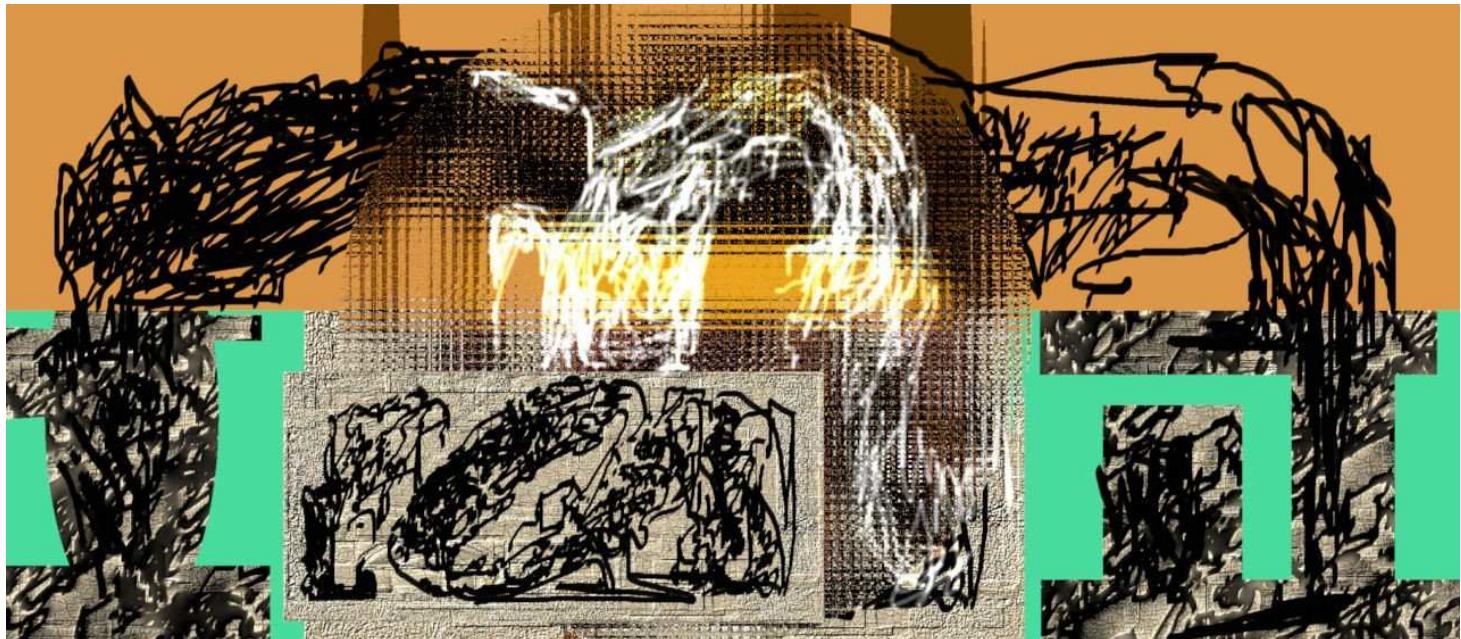
Distances: from distiendre or the tint by which bleaching or leaching color creates a contrast which in time reversed meaning to become the act of applying color as that contrast direct... of gel to glossum the PIE glass relates diseindre to distance (looking glass) and glossum as a color- amber which formed an early color spectrum notion, altered to relating umber (like umbrella) a shadowing, shows in adumbration as to overshadow, foreshadow, partially outline, plan refer to paradigms in proleptic time like the Balduccinno as an aesthetic drift or umbrella

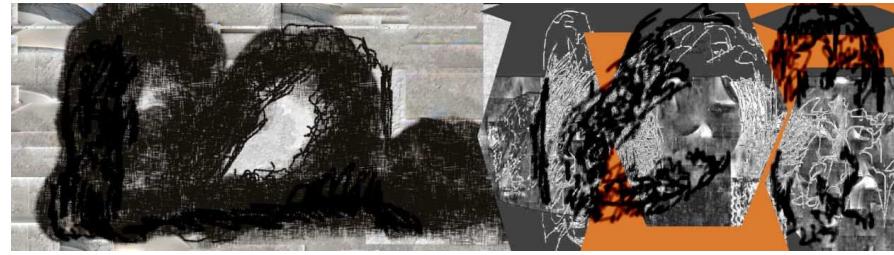
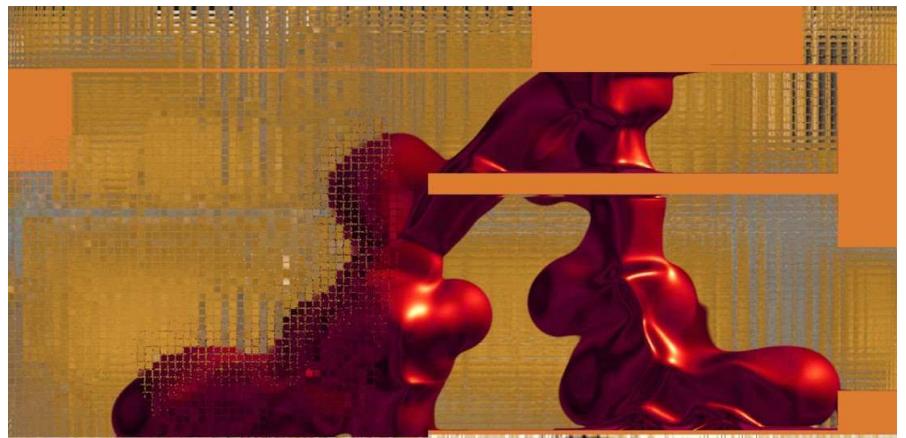
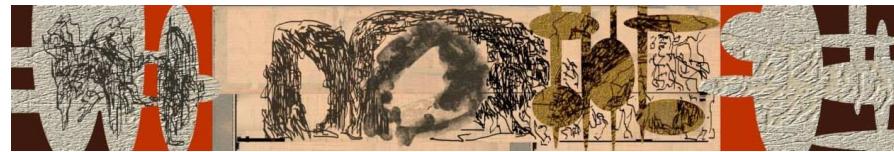
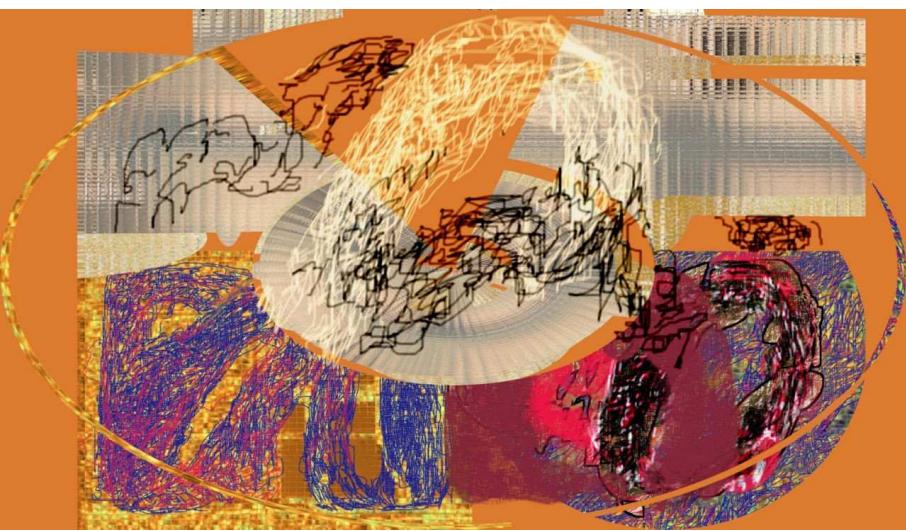
This drawing permits the idea of a cenotaph or sculptural mass related to an absence to carry the resonance of the supporting lines of logic in rhetoric i.e. the relation between anaphora and cataphora, the former in its starker demarcation meaning towards repeating words or phrases in successive sentences but aligned really therein to a brachology or constitutive combination of a broader consideration of scale developed over time by linking a reference to its source. Where that source is considered as brought forward to attention integrating the present moment as diexis or context is the relation of an antecedent time, whereas of cataphor that sense of remove to broader abstraction brings the birthright of proleptic time full circle.

In the drawing an originary drawing which gets my attention because it has Byzantine quality is developed by exploding it to wings making of these memorials the opportunity to construct a bridge over the pylons, and then considering the absence of color or remittance, to sculpture, indicated by sculptures own history of relating to ceramics and glass windows the idea of tint as entomologically a reversal of an original meaning of taking away color restored to language in a reversal of meaning gives the relation of an adumbration aesthetic meaning “foreshadowing”, trace events and conjecture as the etymology of umber over amber, amber being the tone of glossum or gel as glass (transported as paste) which assimilated to colors between tinted glass and smelt crystal as an amber set of association borrowed from the natural trace of drawing materials inclement to the ochres and earths, while the umber or umbrella , shadow, darkening, indicates the presence of the chromatic scale meeting the foretelling of the value scale i.e. drawing.

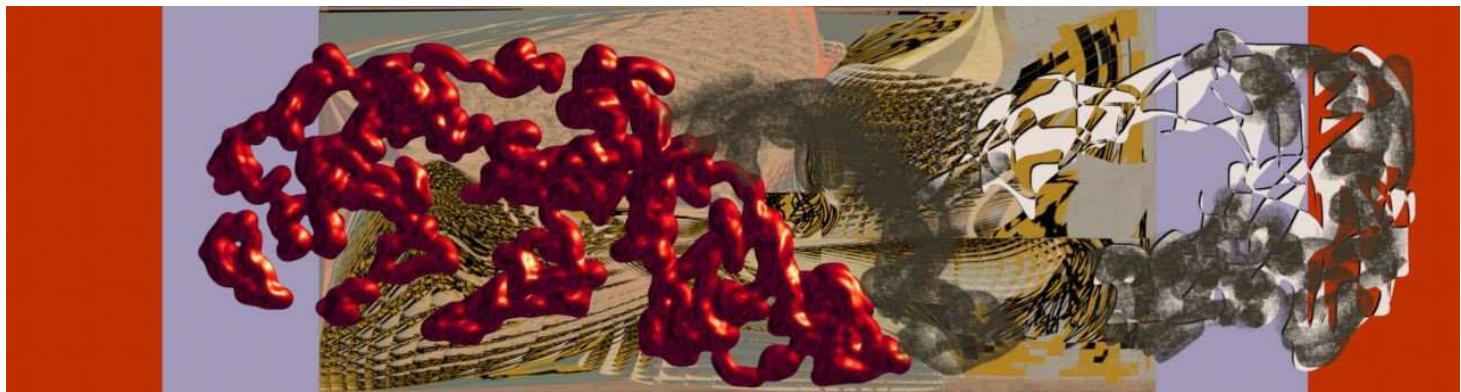
The interest of anaphora is a broad art and language domain which marks in particular the human sense of time which computer art must meet at its difficult difference and assimilative brachologies to be.

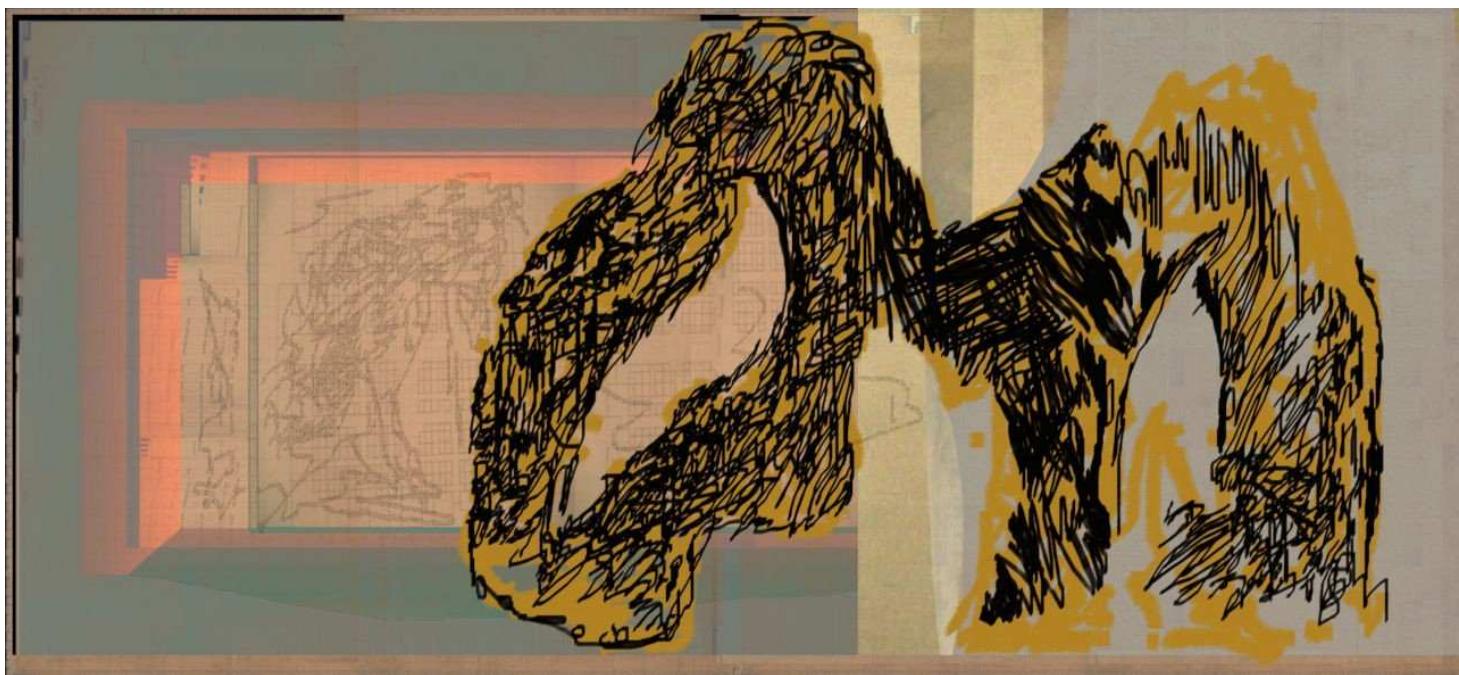
Aesthetic Drift of Drawing



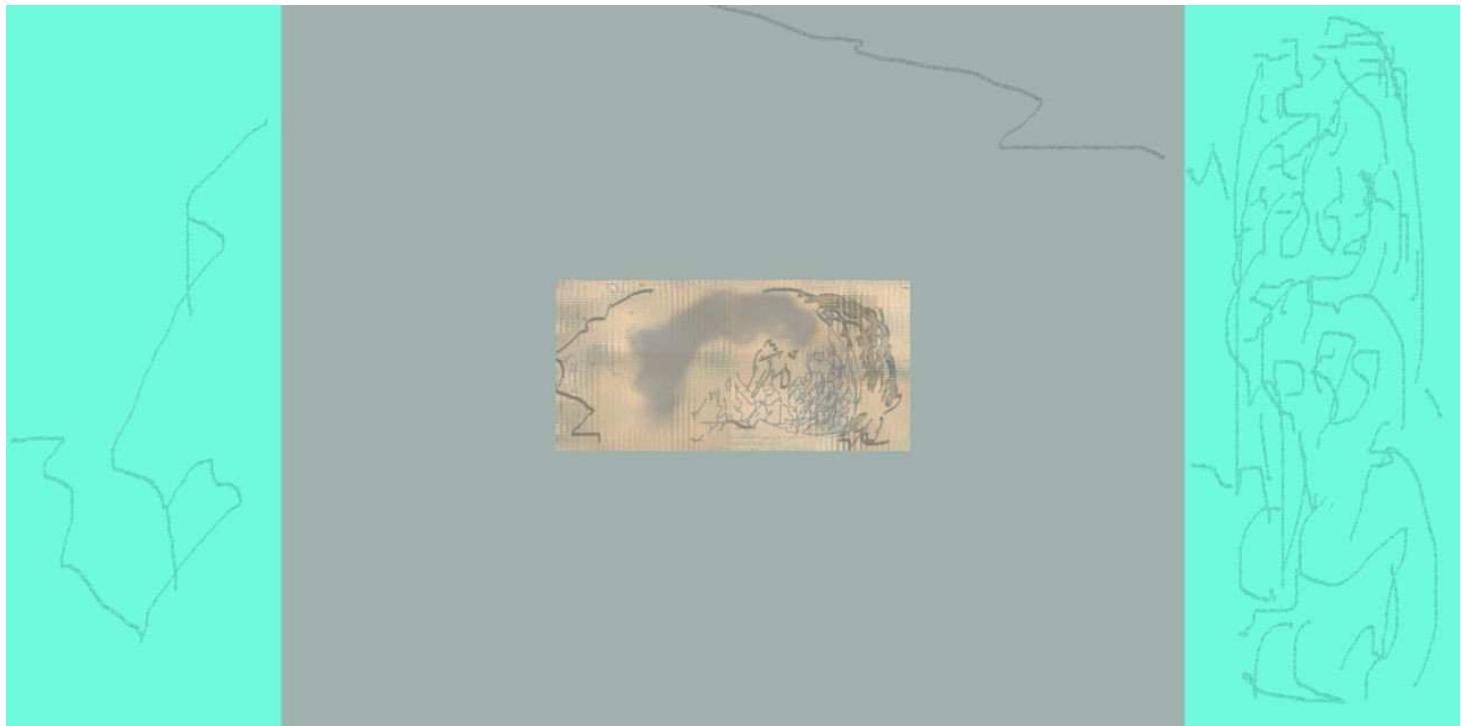


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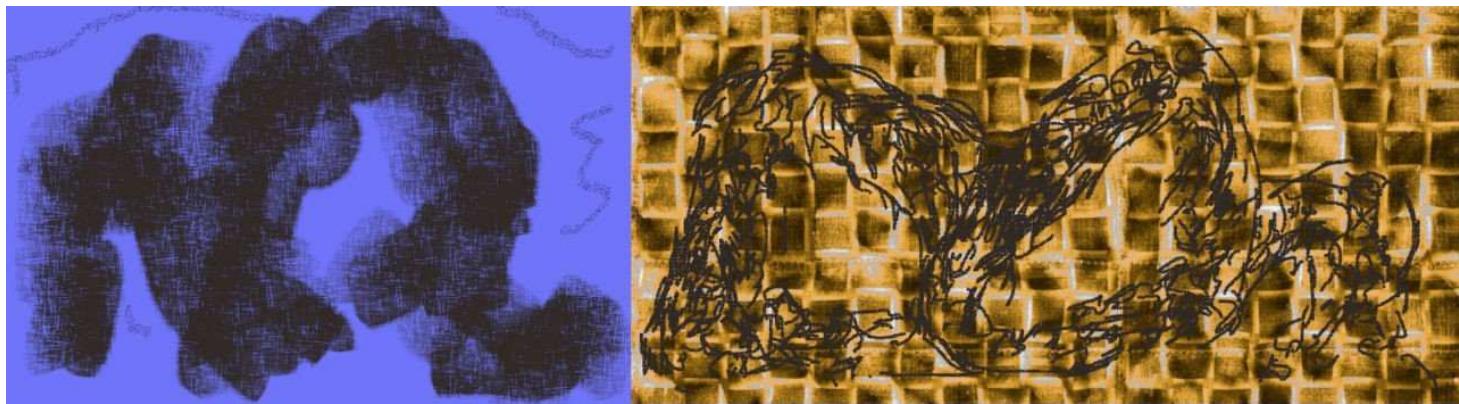




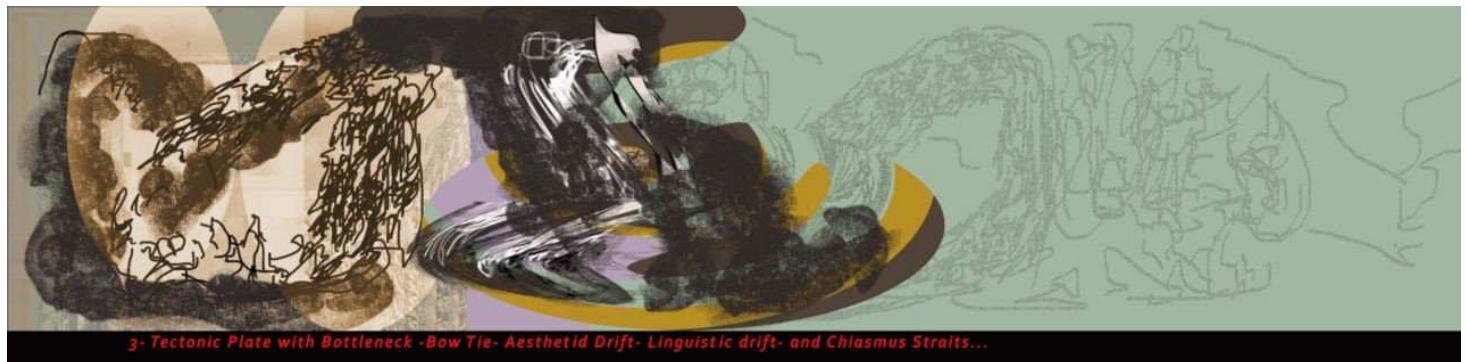
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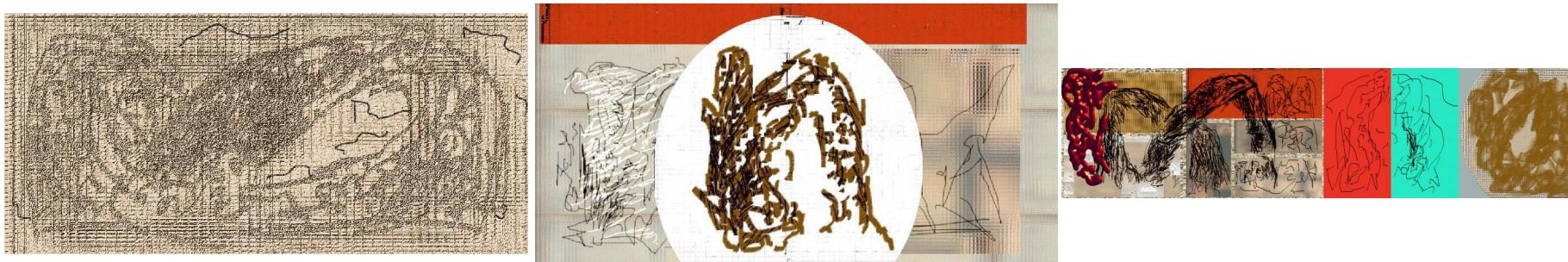
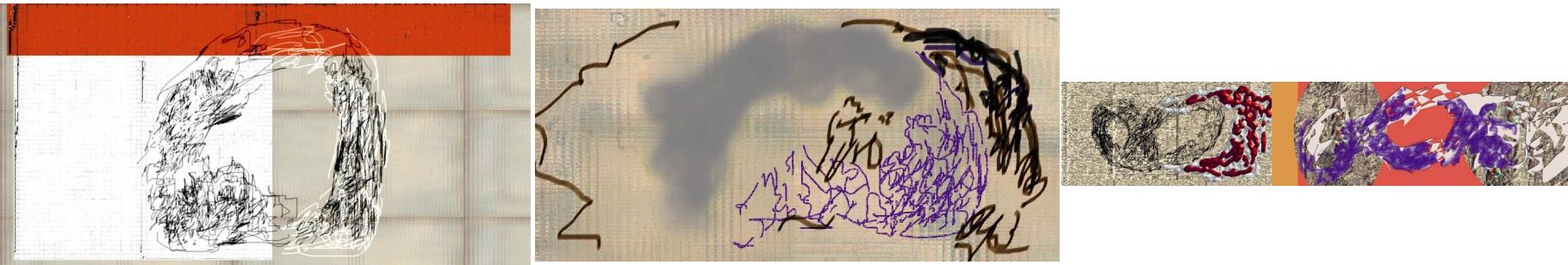




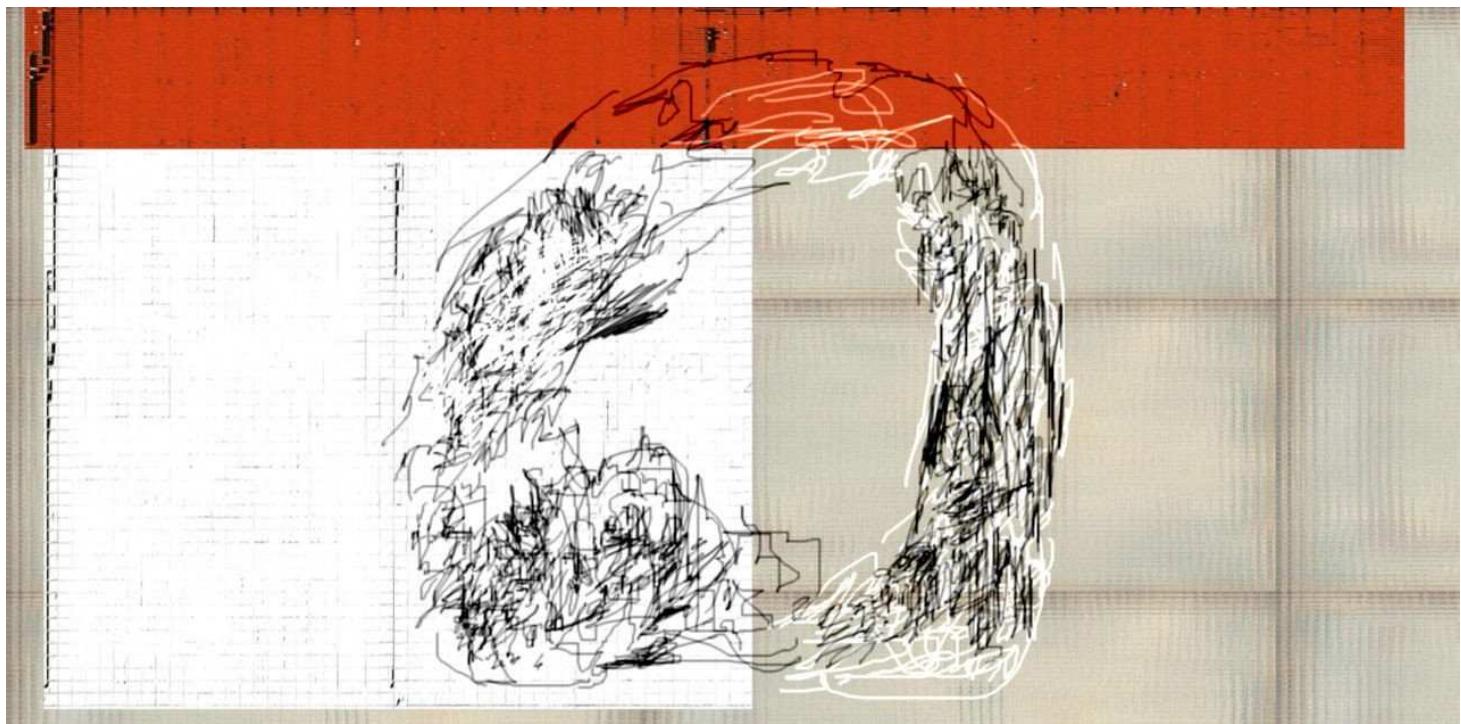
*2- consider the muscle tone of the bottleneck bowtie:
(polyphonic polymar...)*







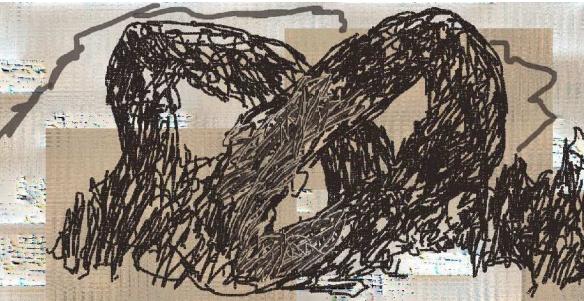
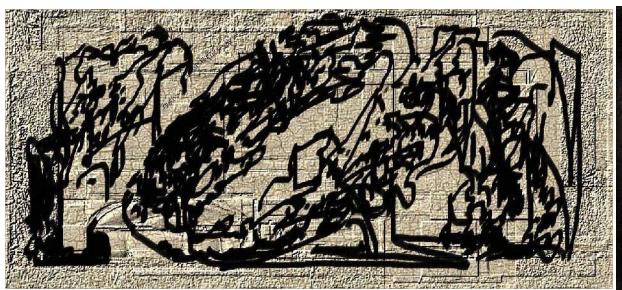
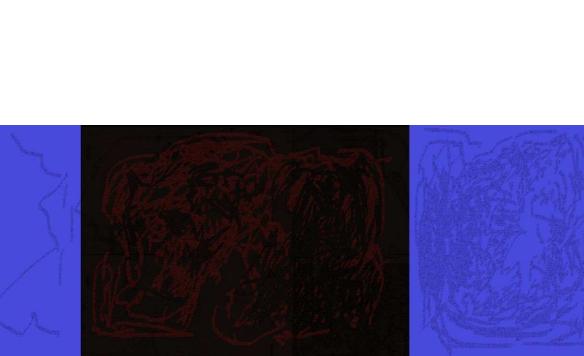
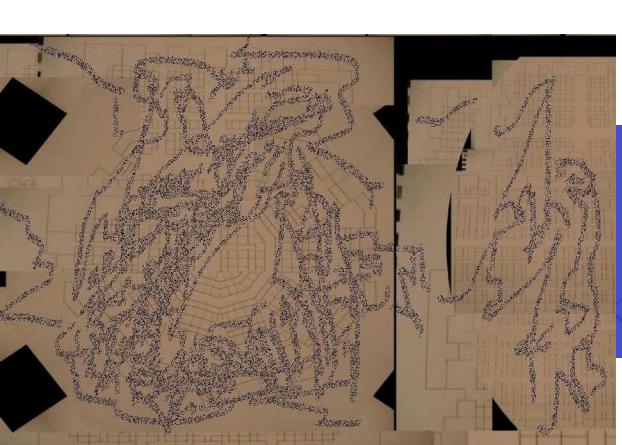
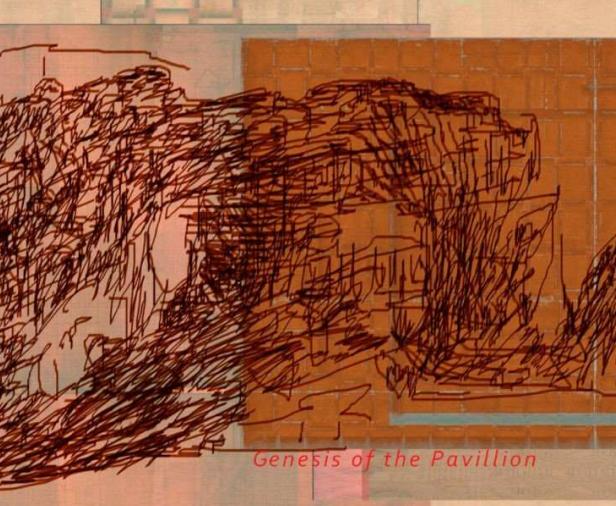
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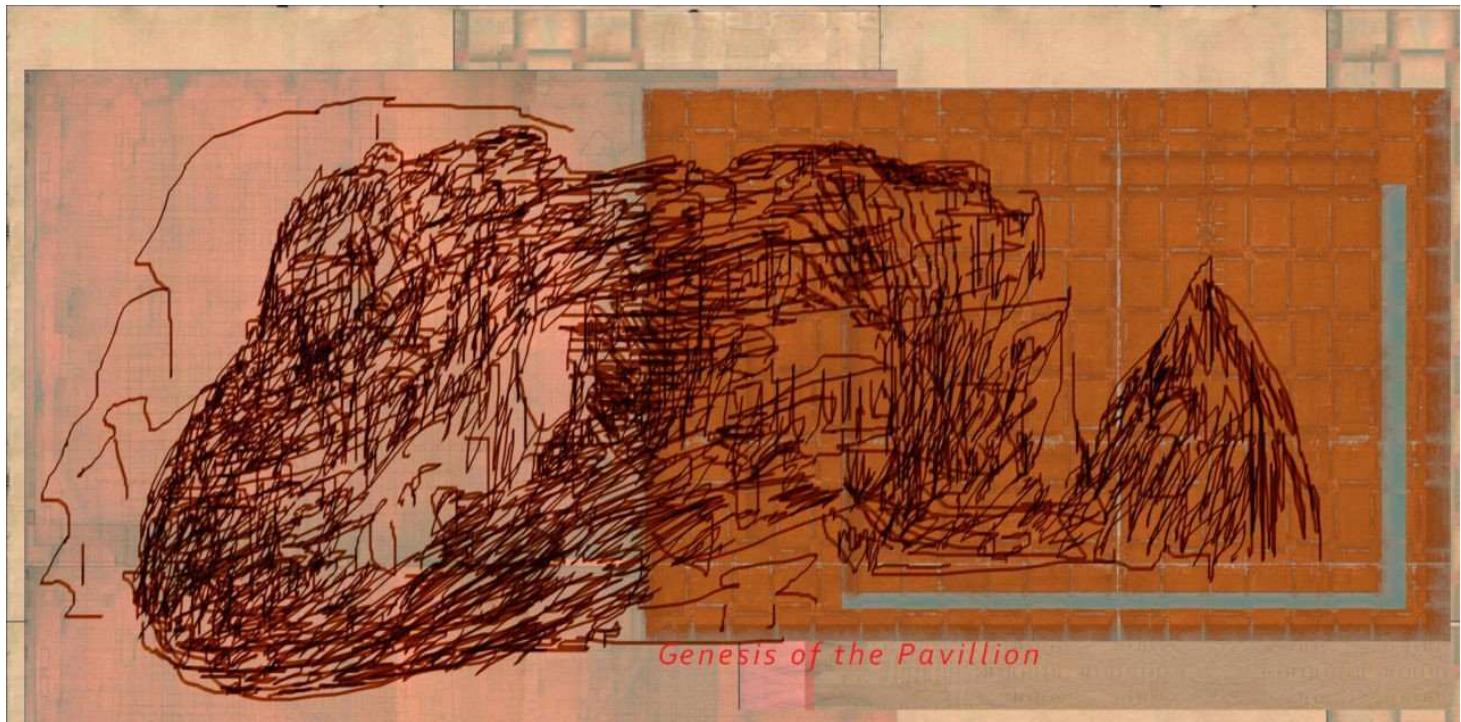


Aesthetic Drift of Drawing





Aesthetic Drift of Drawing









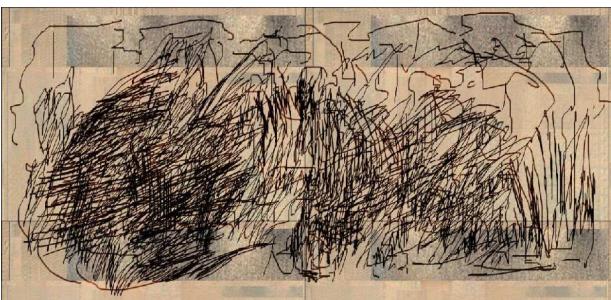
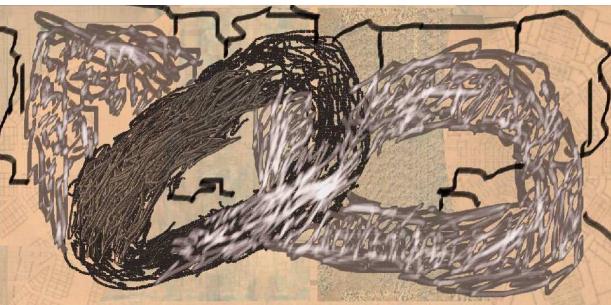
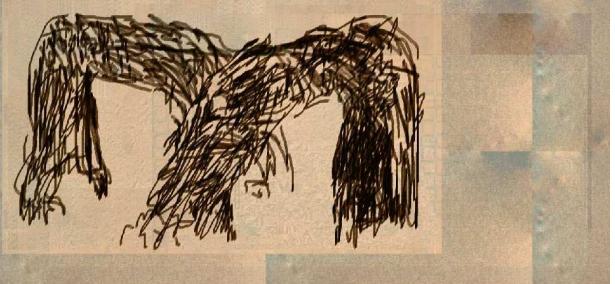
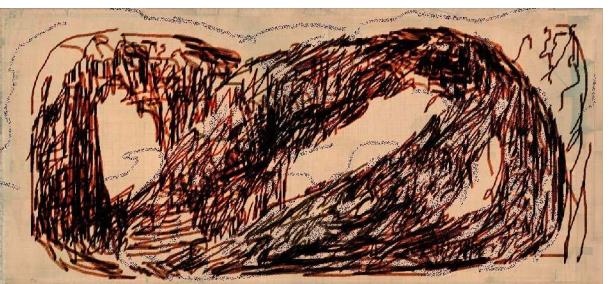
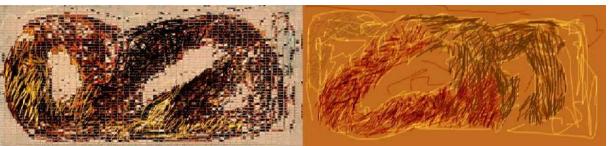
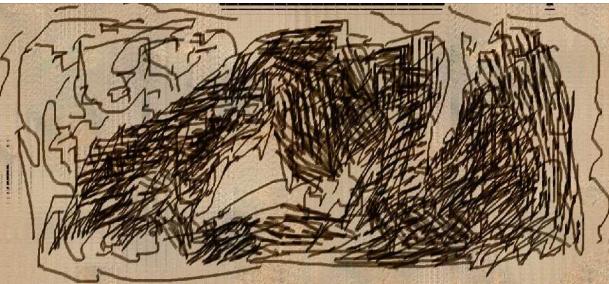
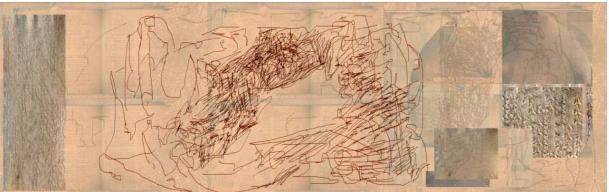
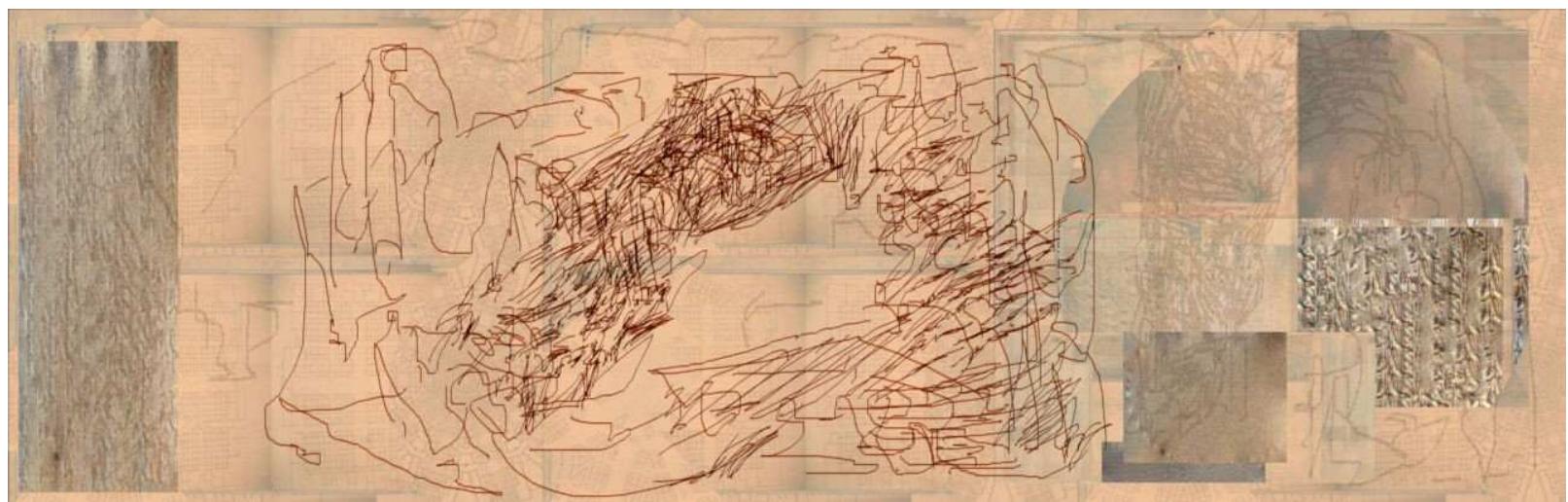


Fig. 3: Step 4: motion generated “Spin & Shift” which (left) produces white world (center row), (right) produces regency dragon show



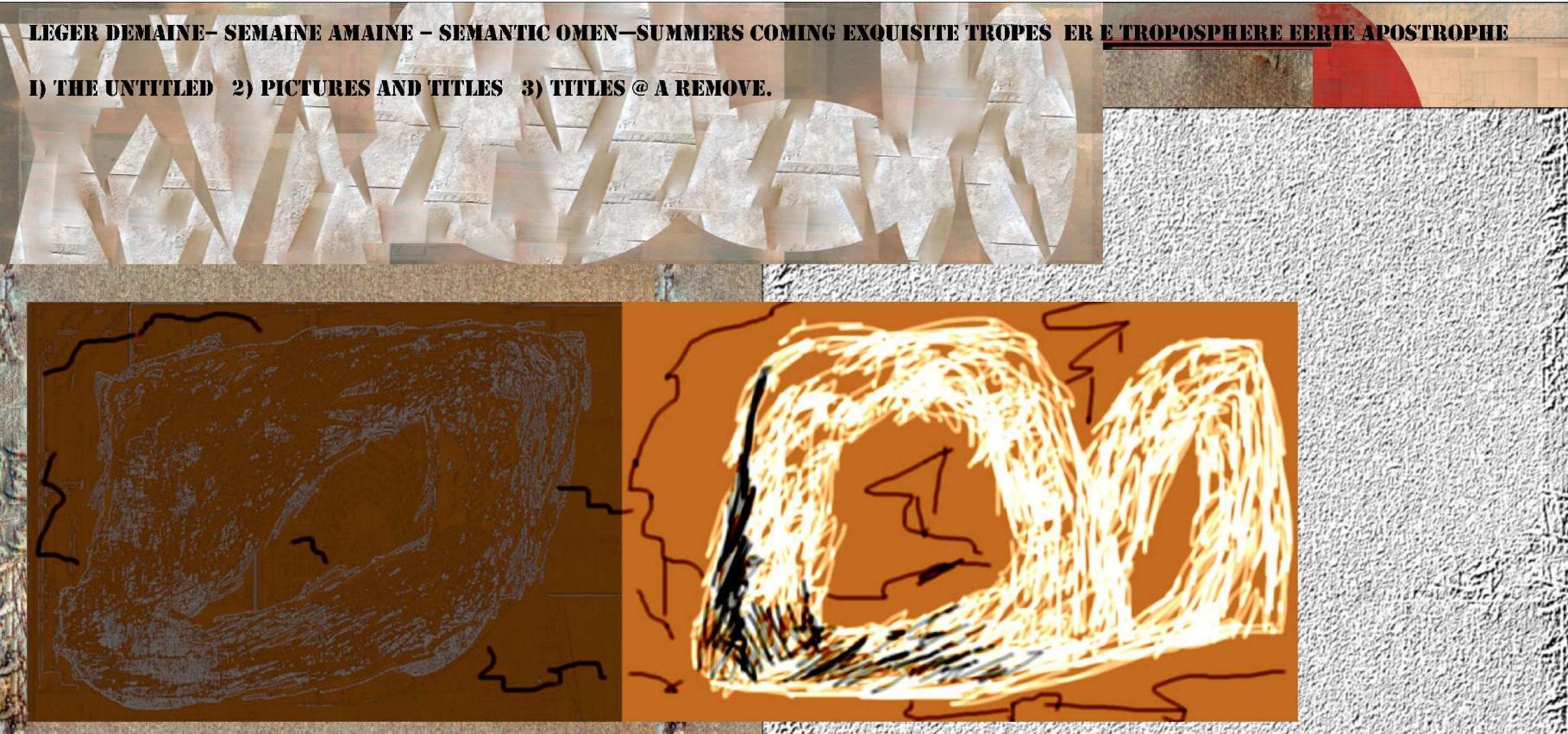
PIE-> "reg" = mood generator "gen"= that which (is) produced, ward- ward (see raw): regeneration regency dragon draw

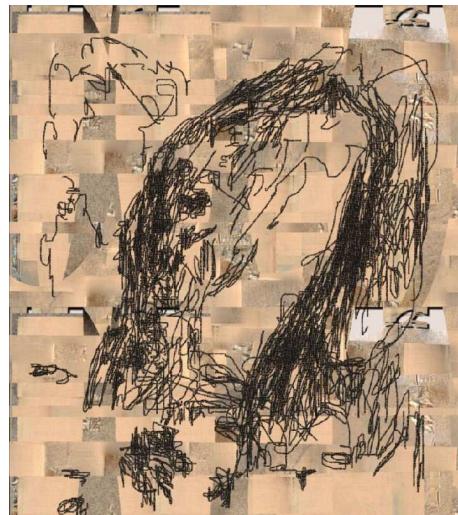
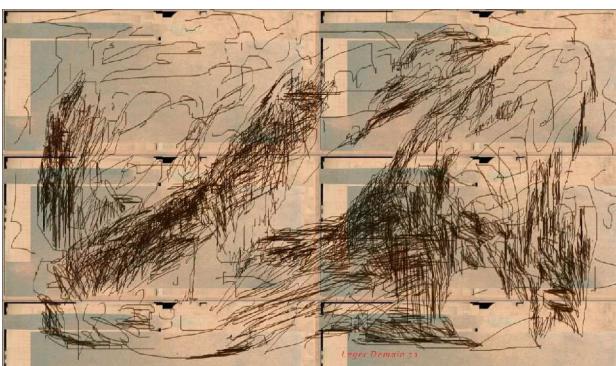


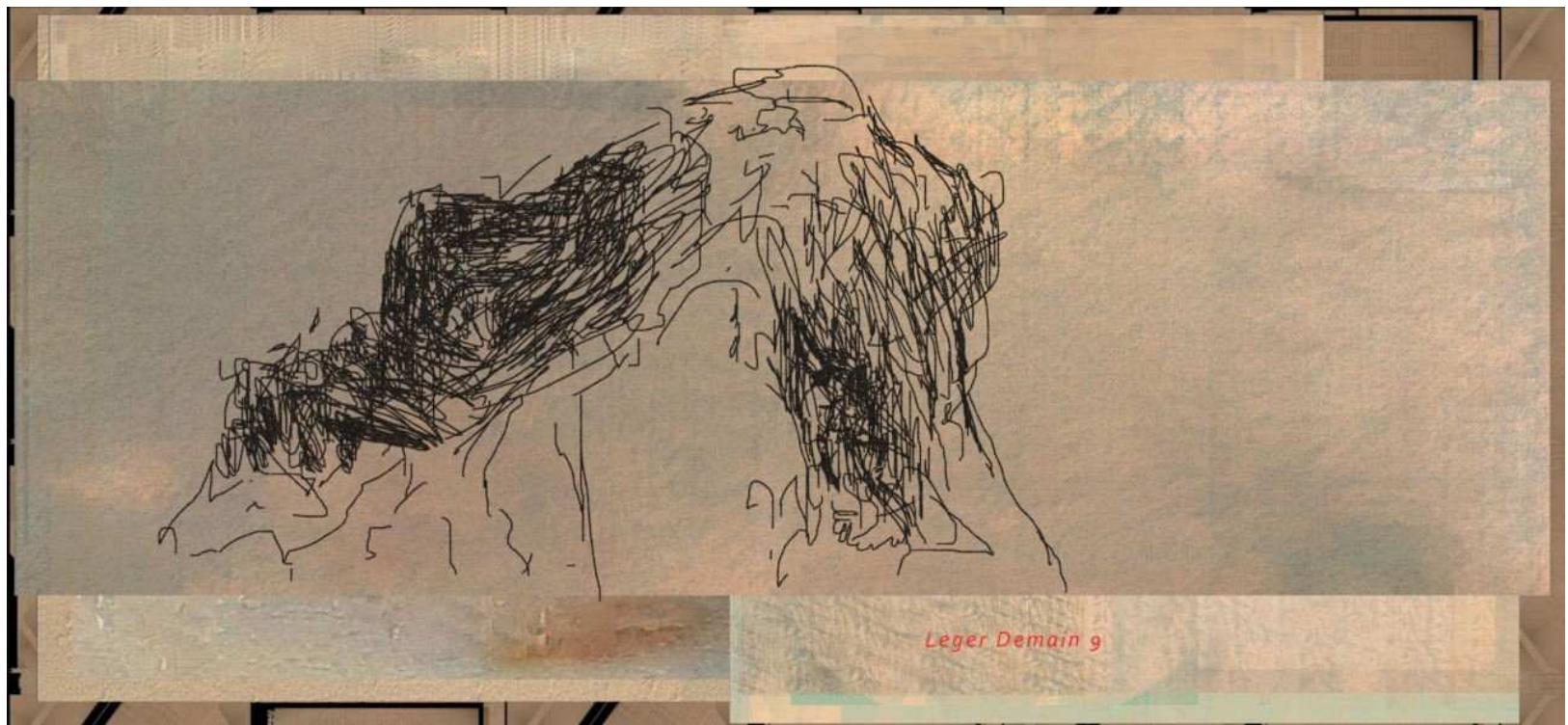


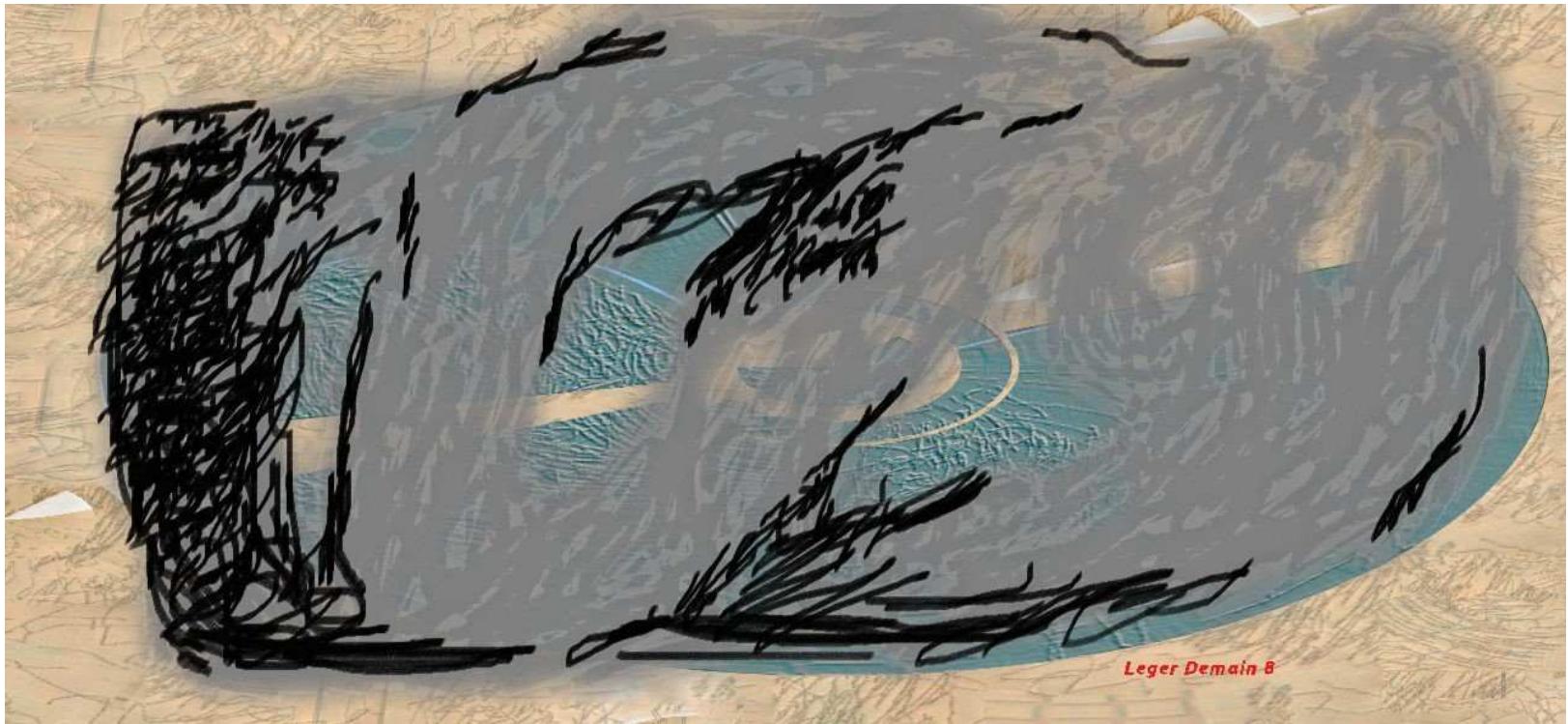
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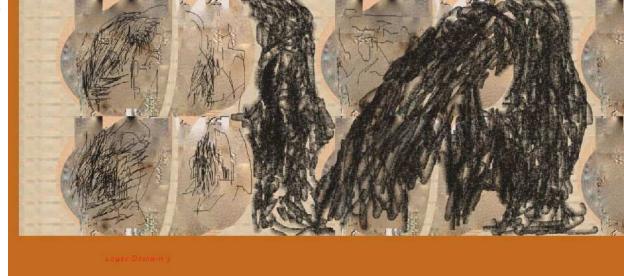
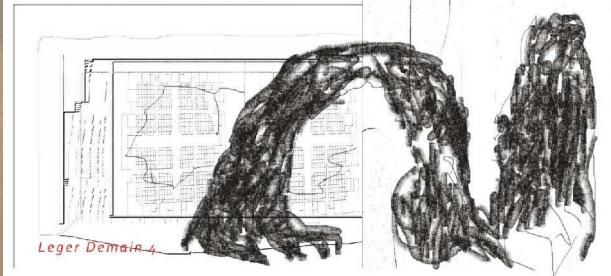
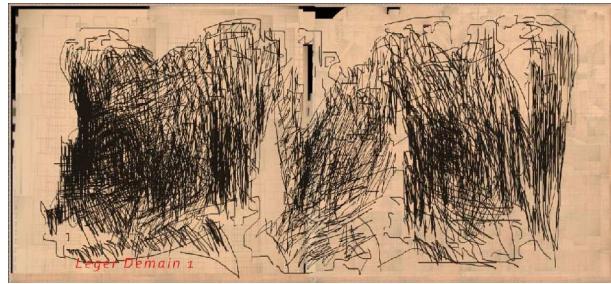




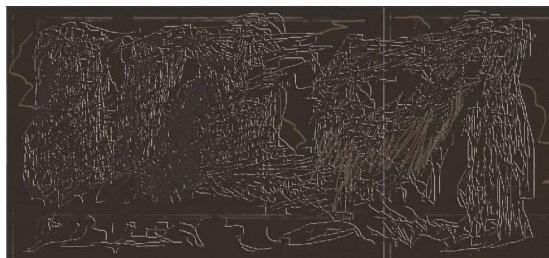




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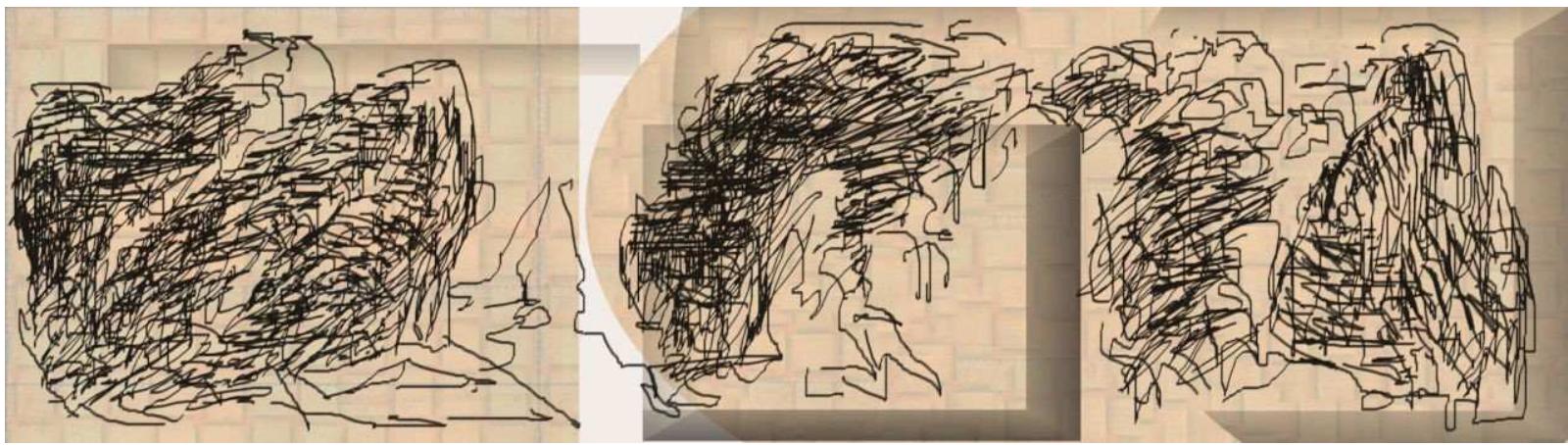






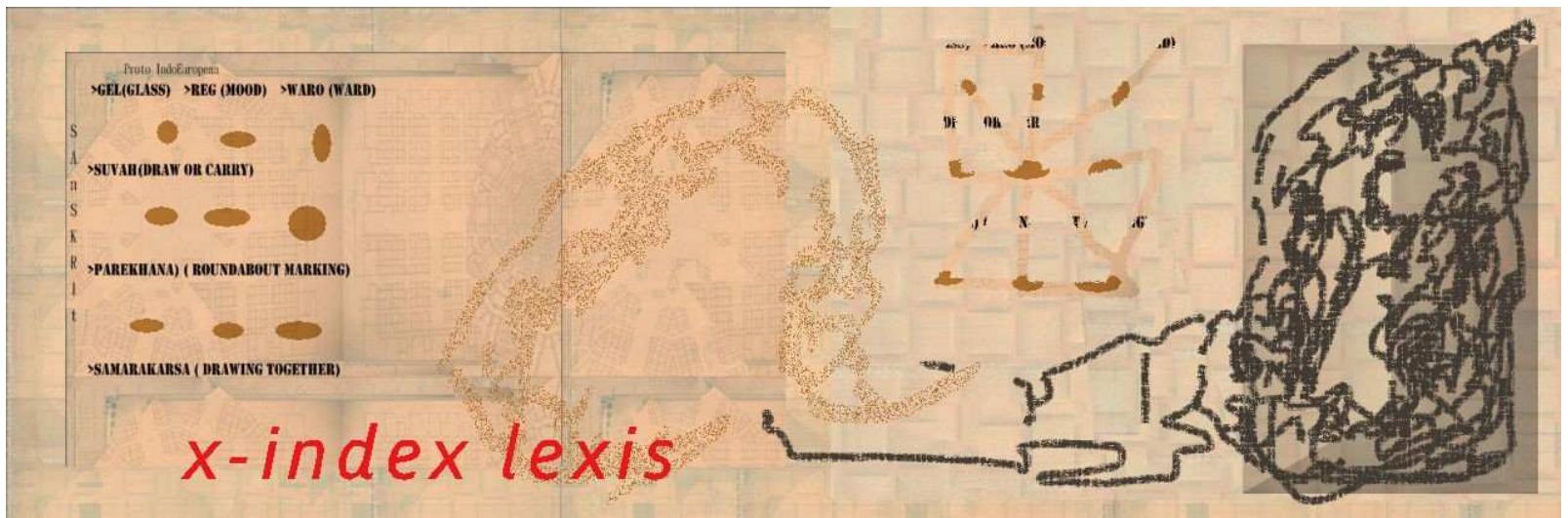
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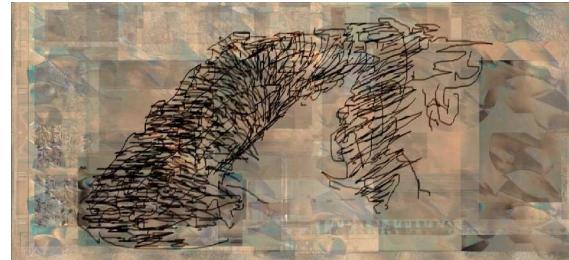
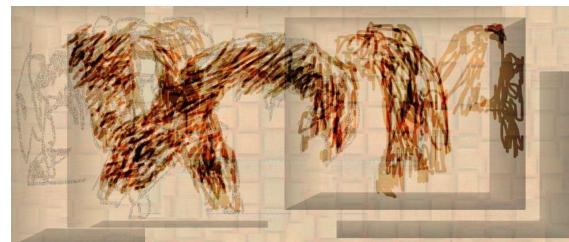
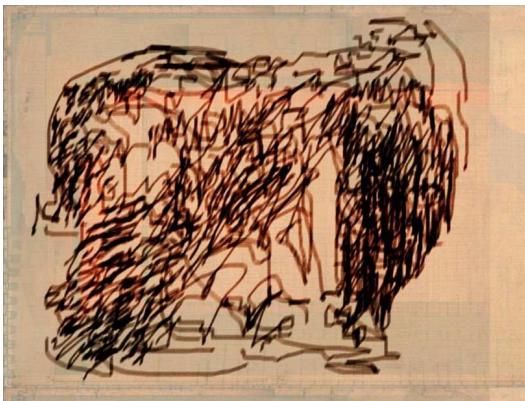






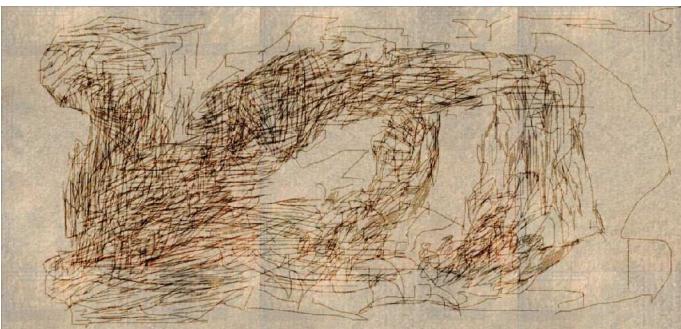


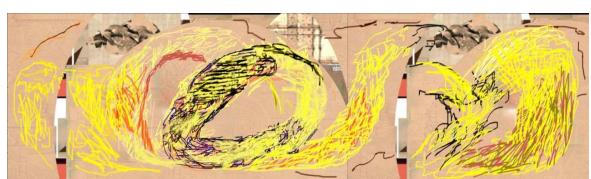
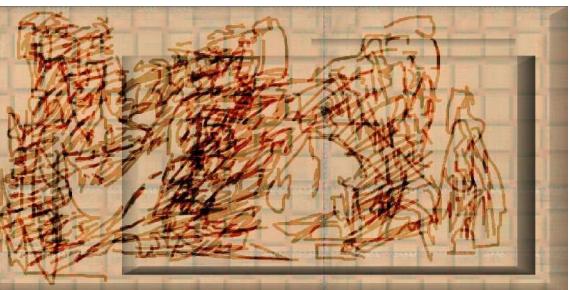
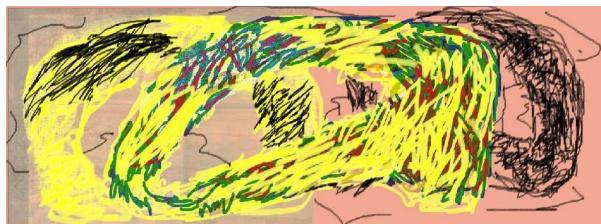
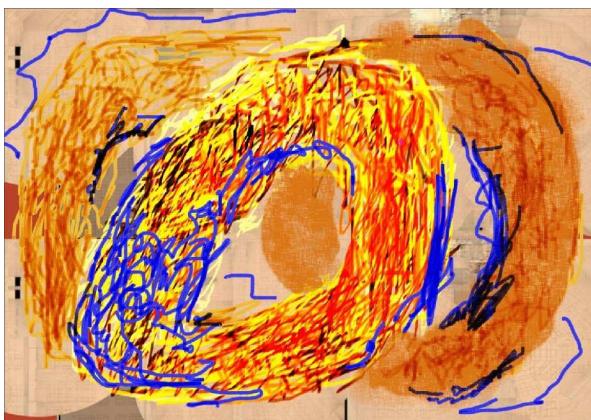




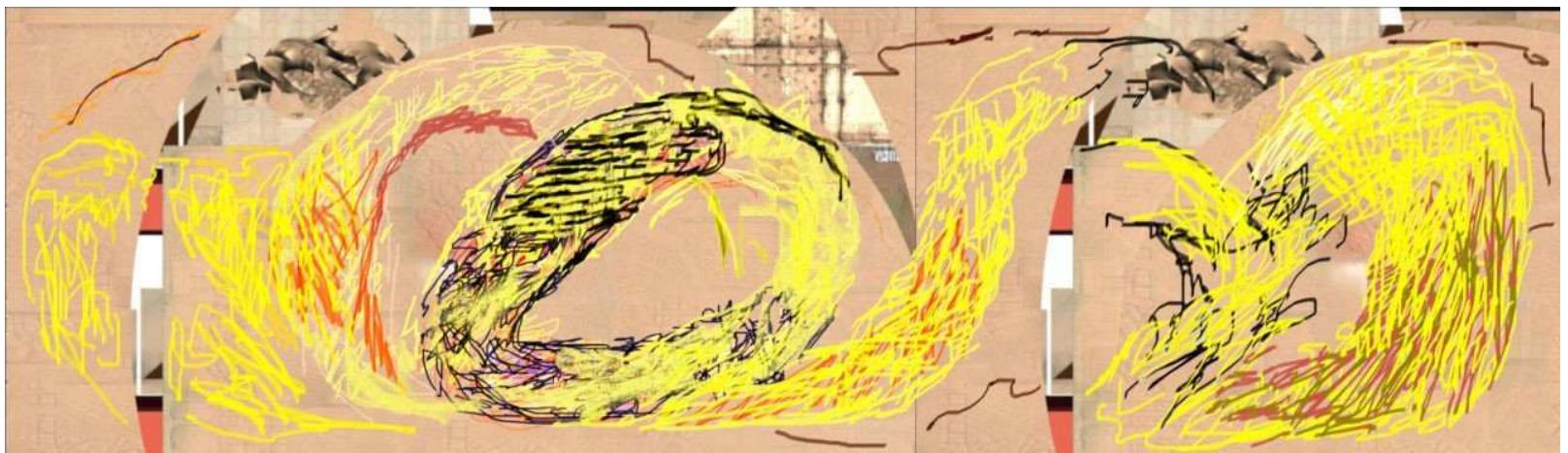


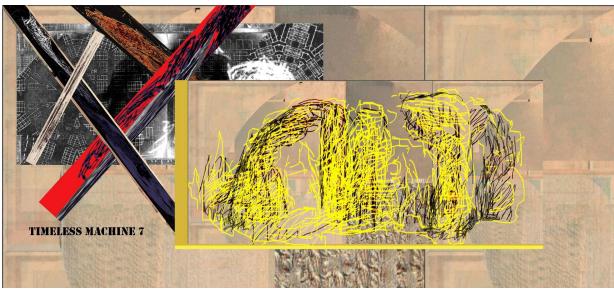
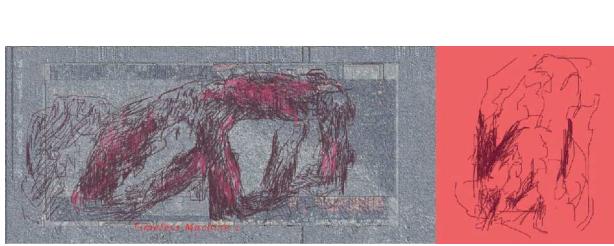


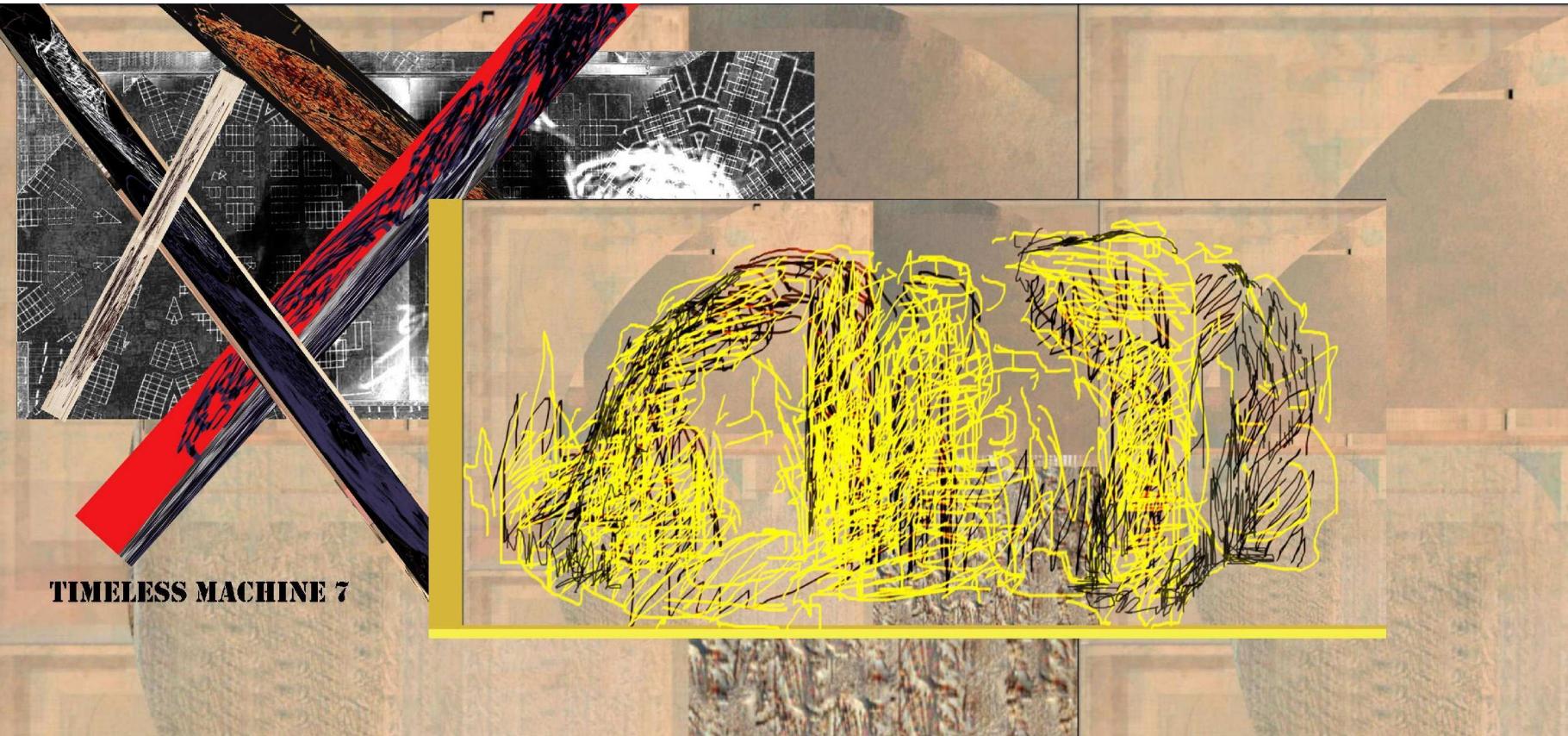


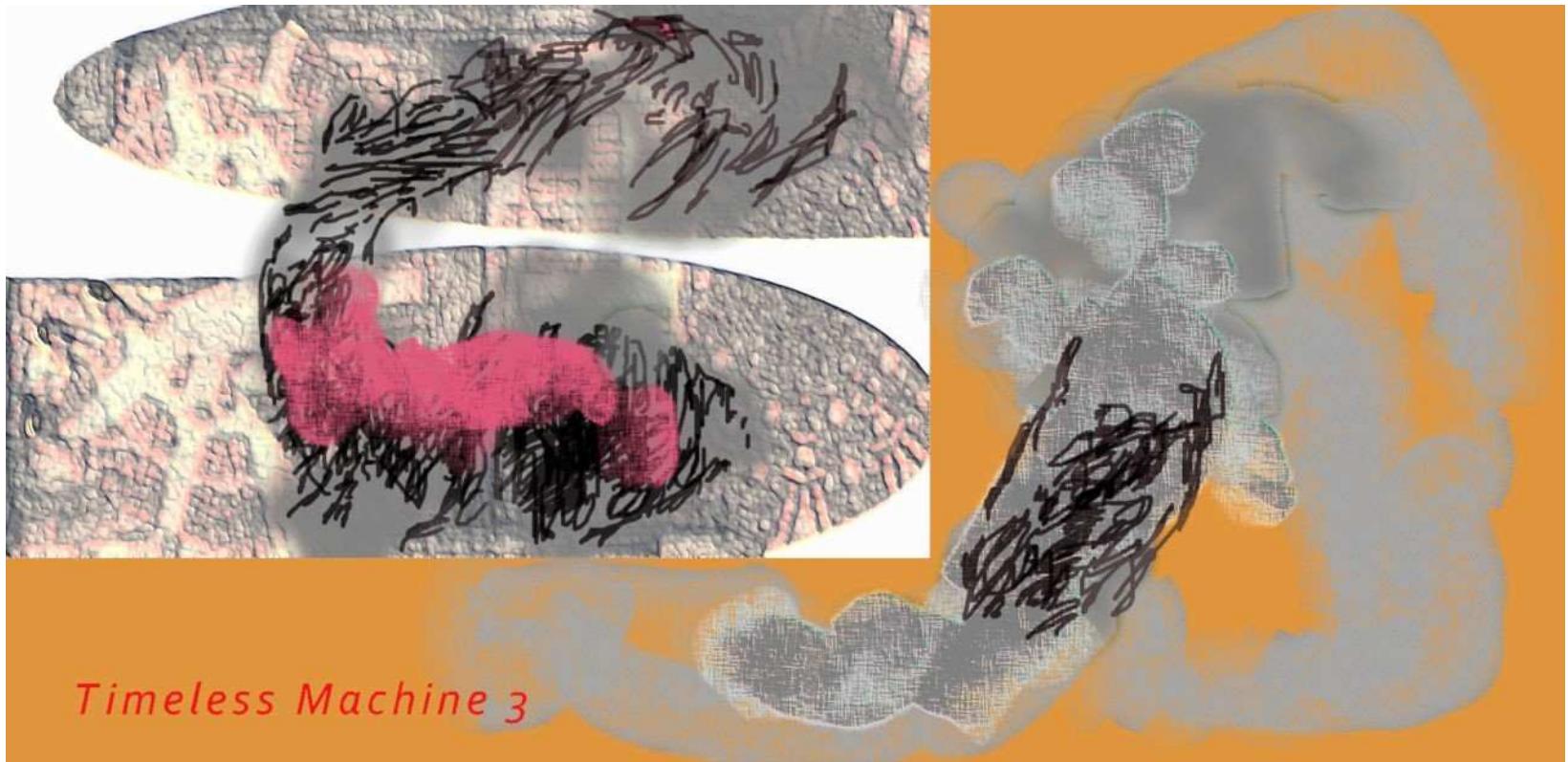






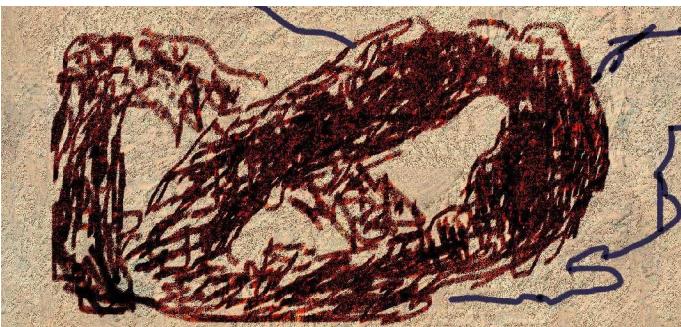
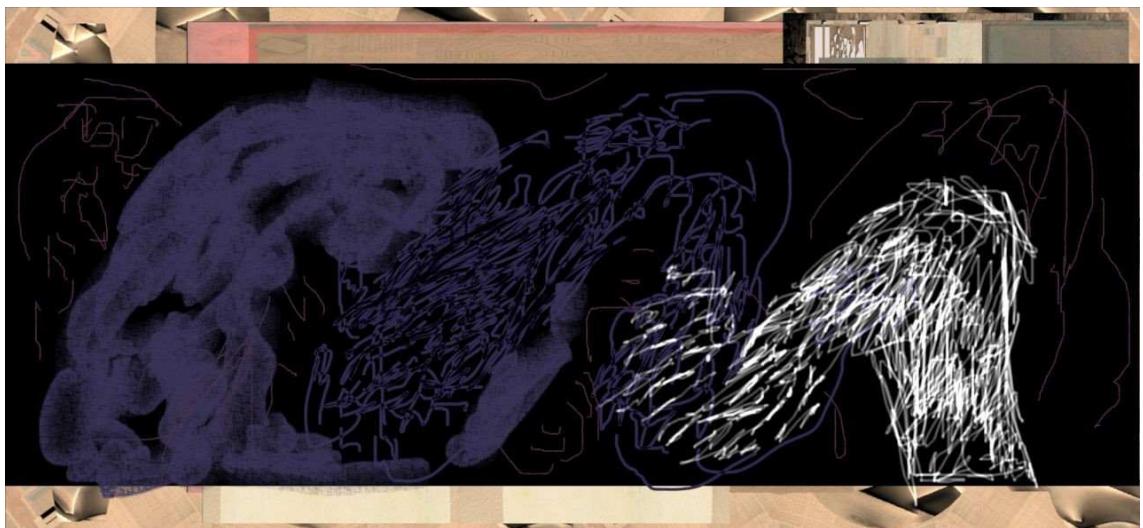




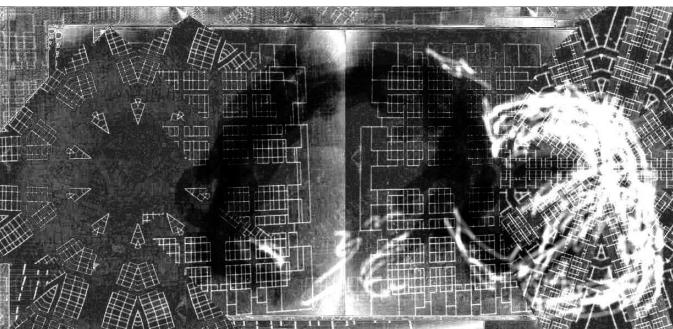
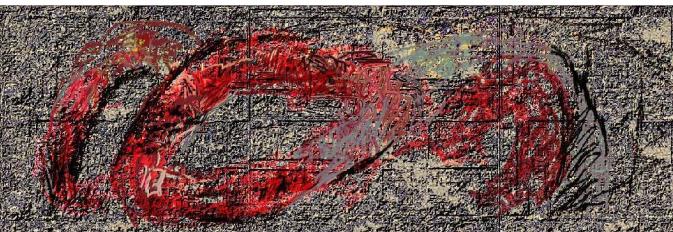


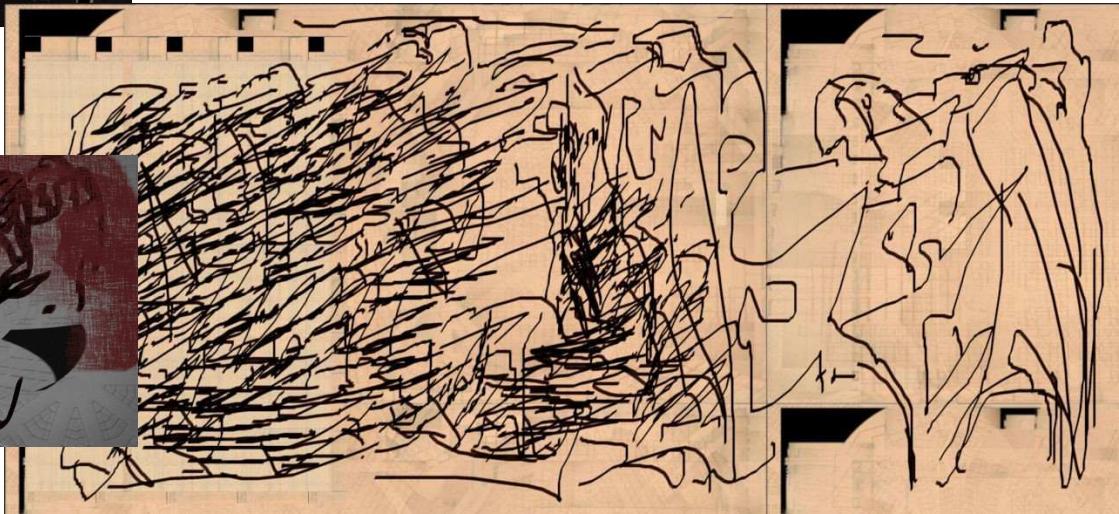
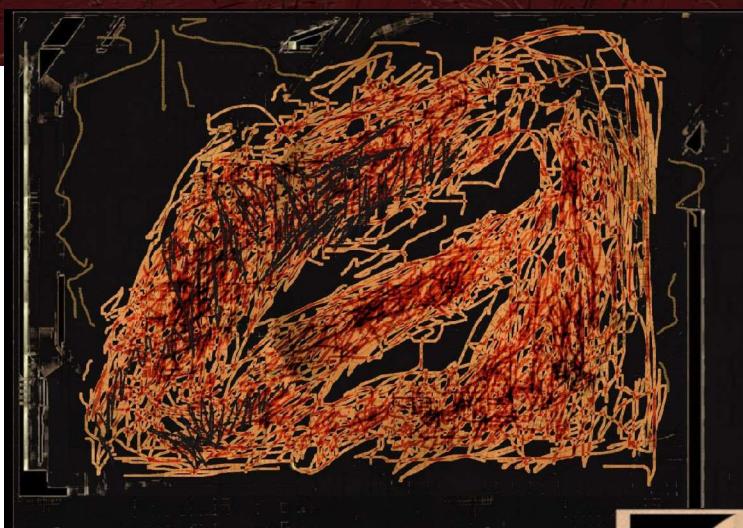
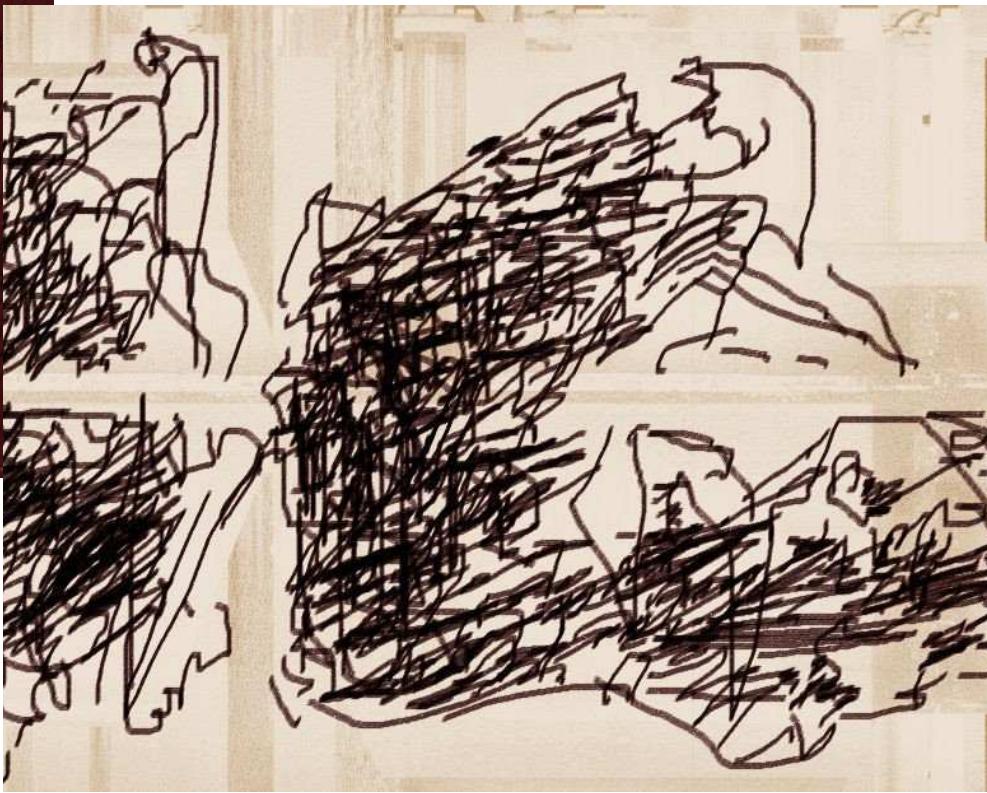
Timeless Machine 3

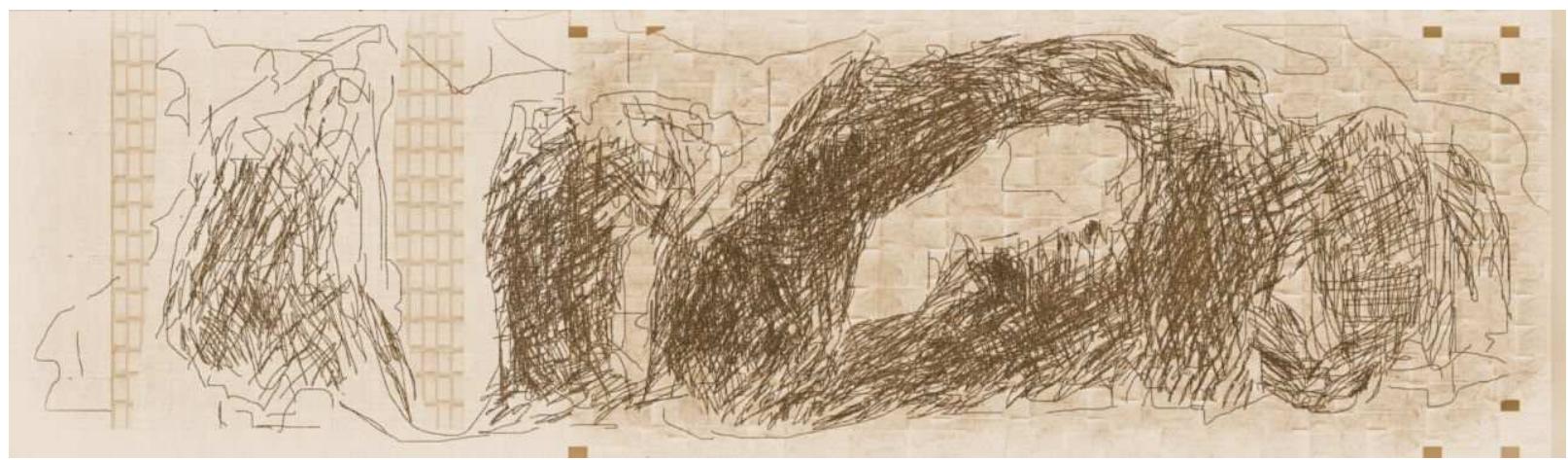


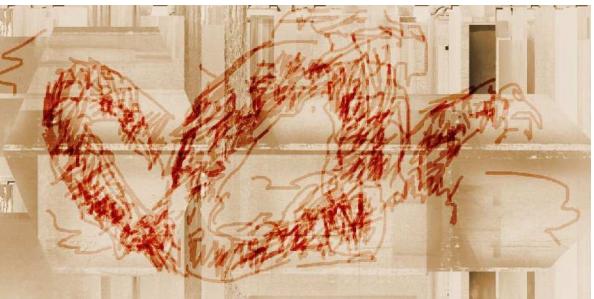
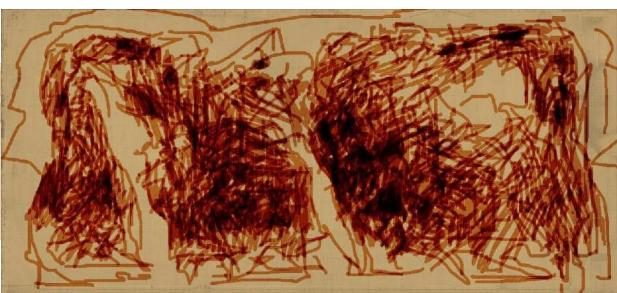
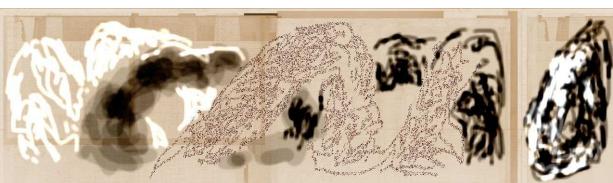
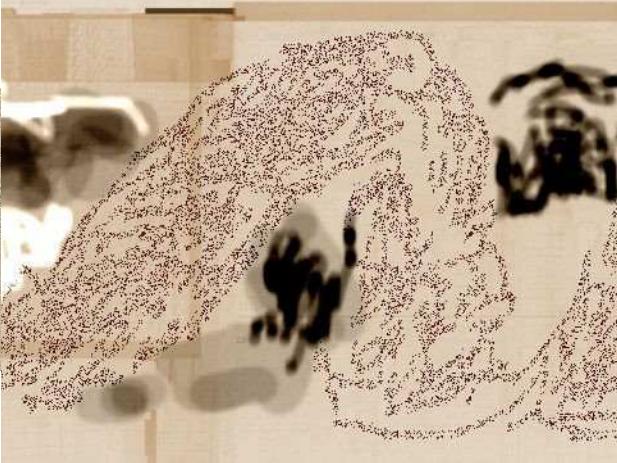


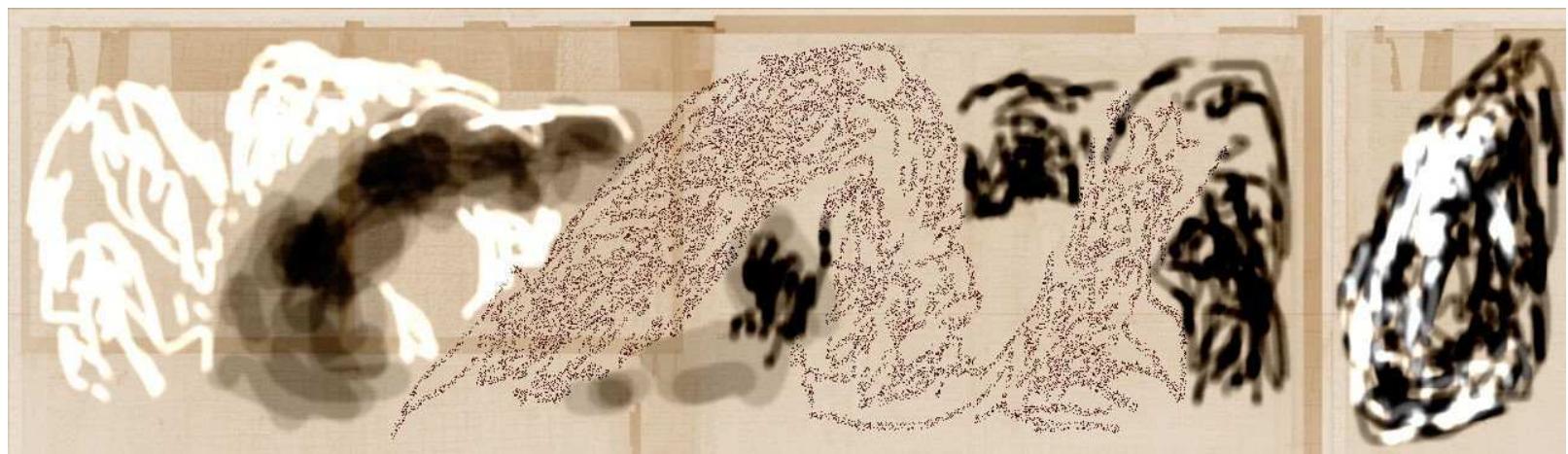


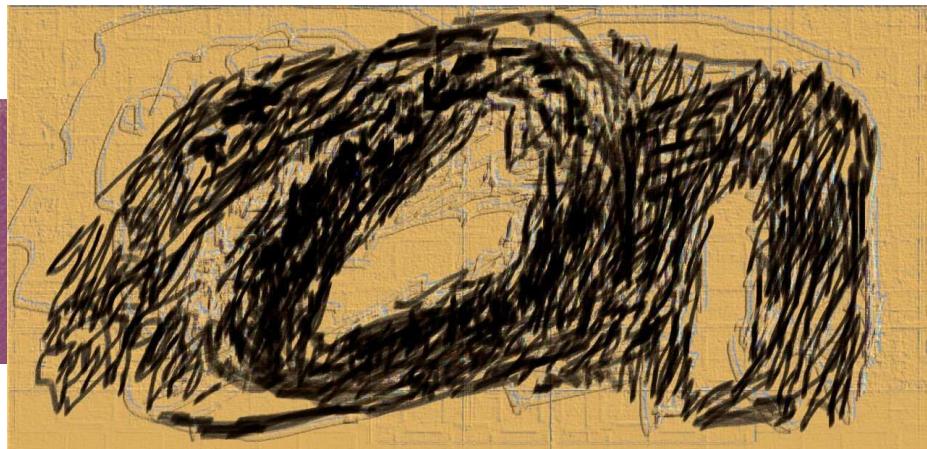
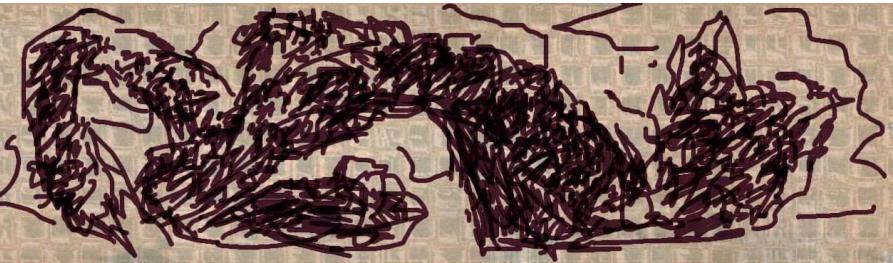


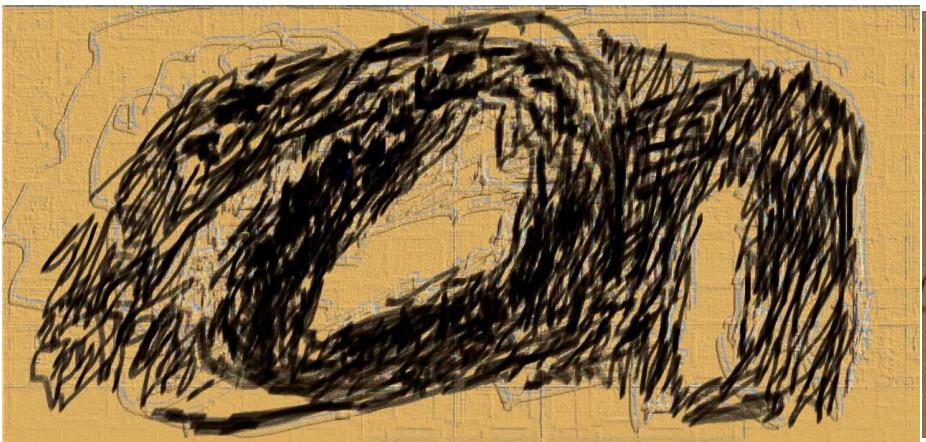
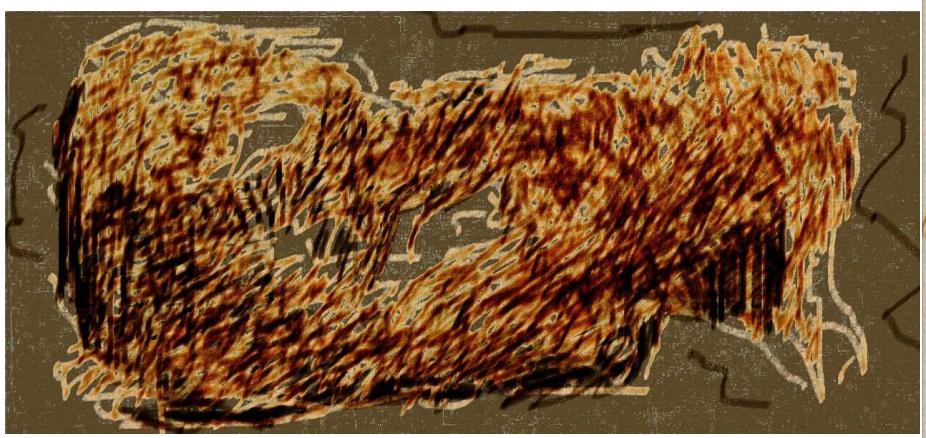
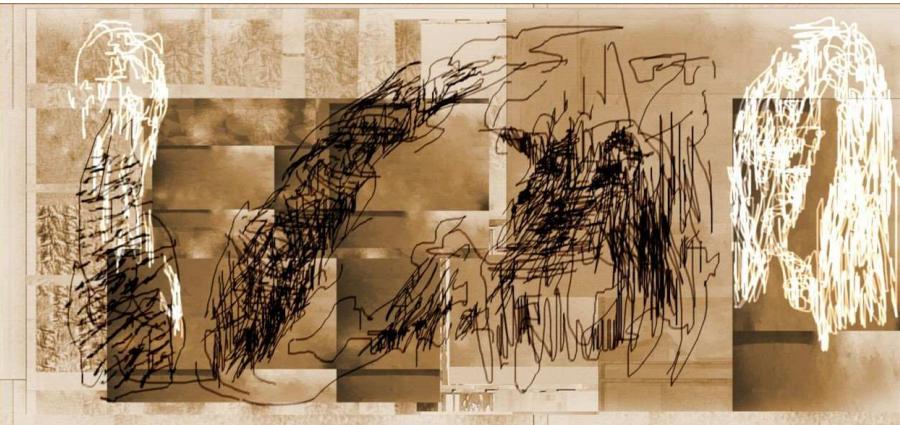
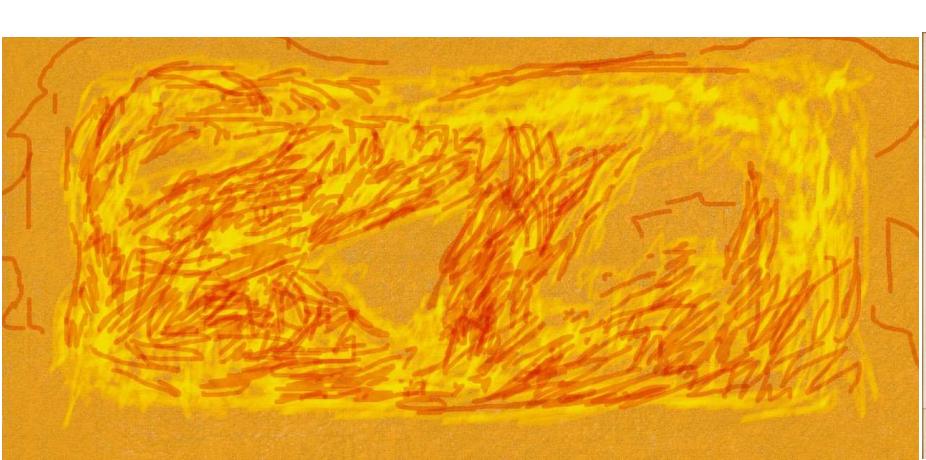


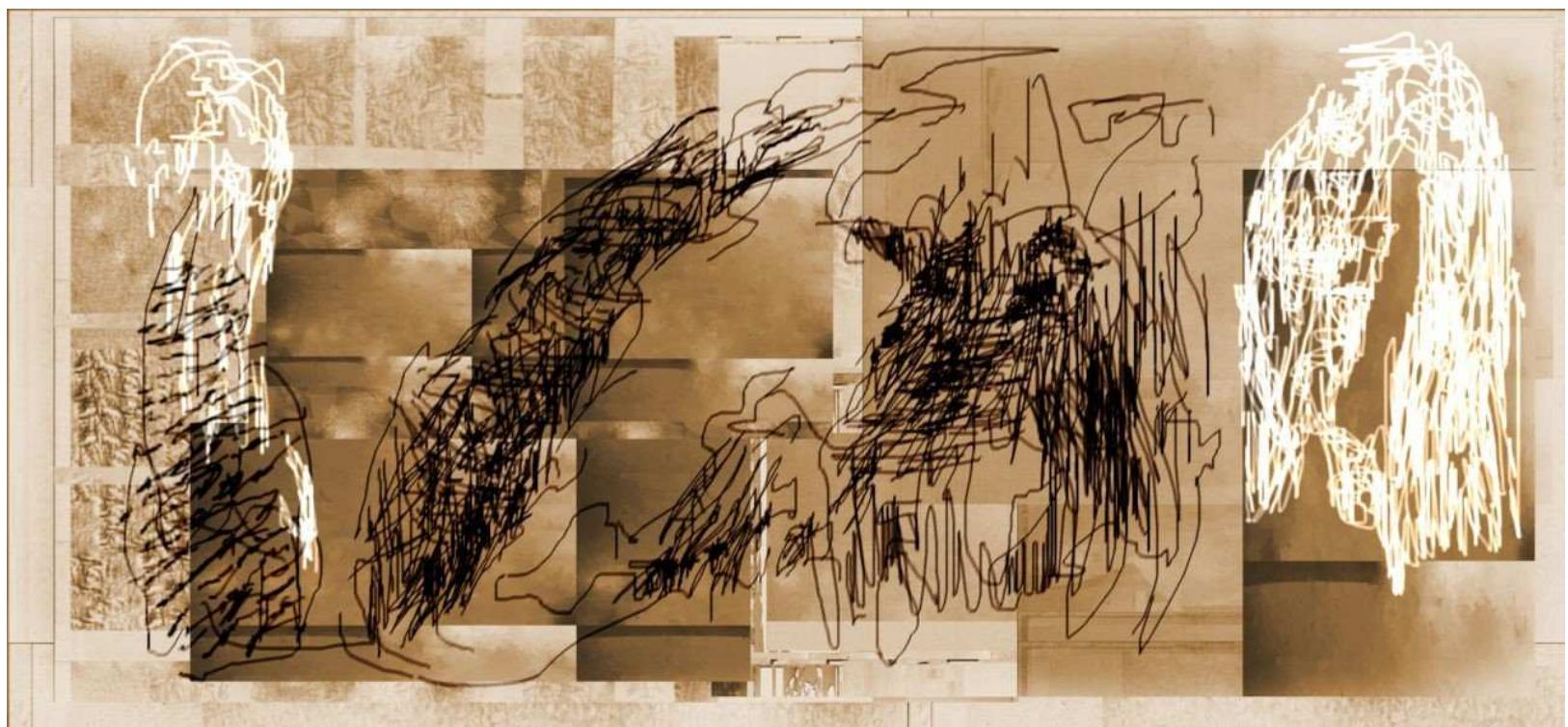


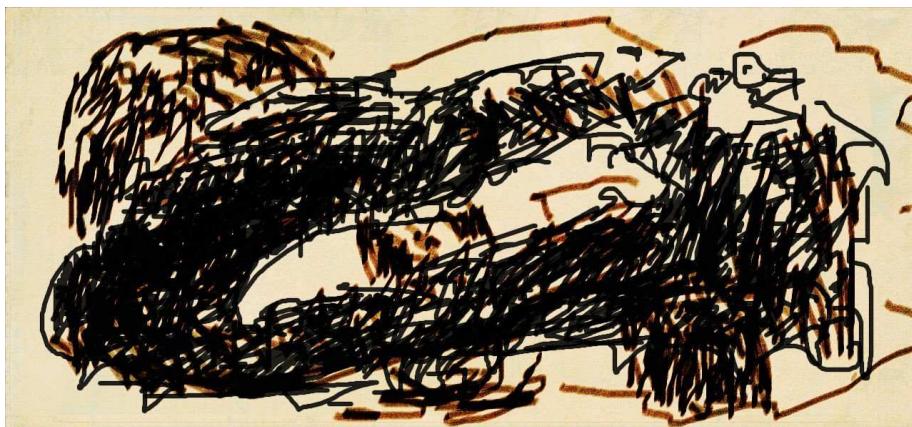
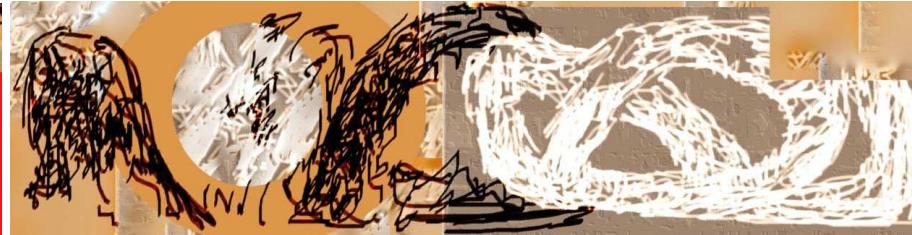






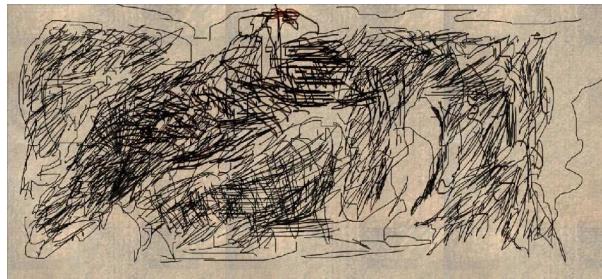
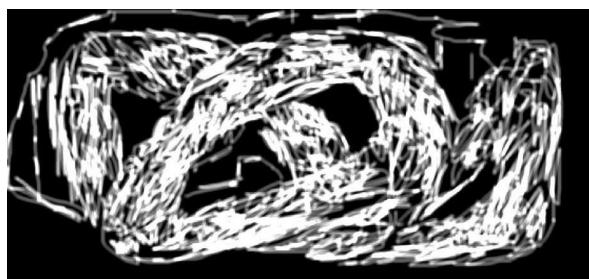
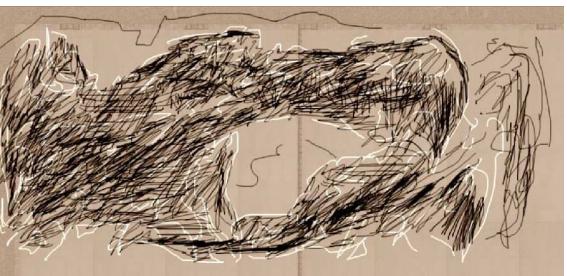
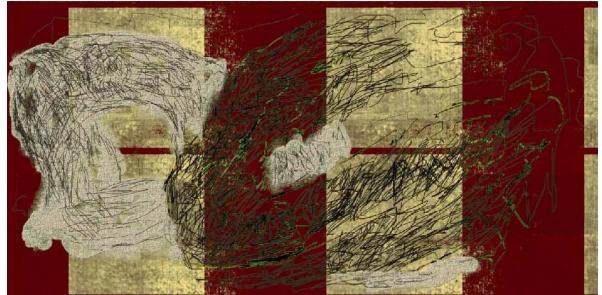
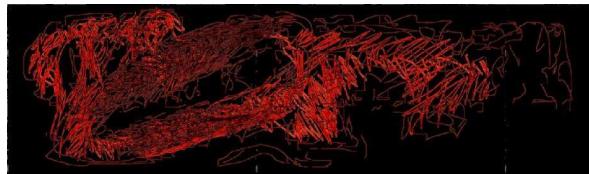
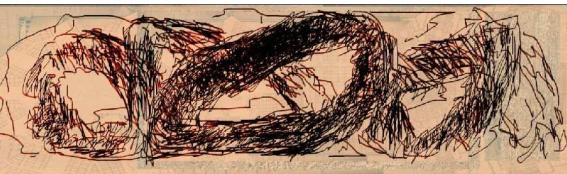


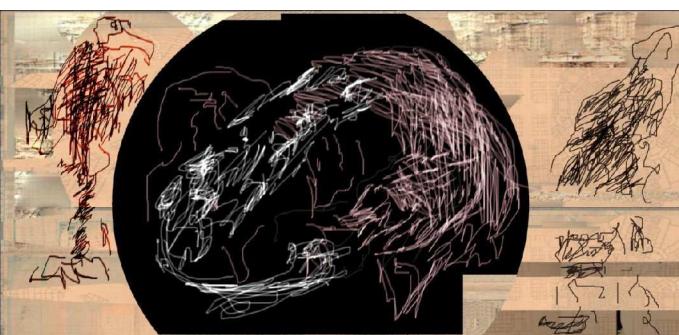
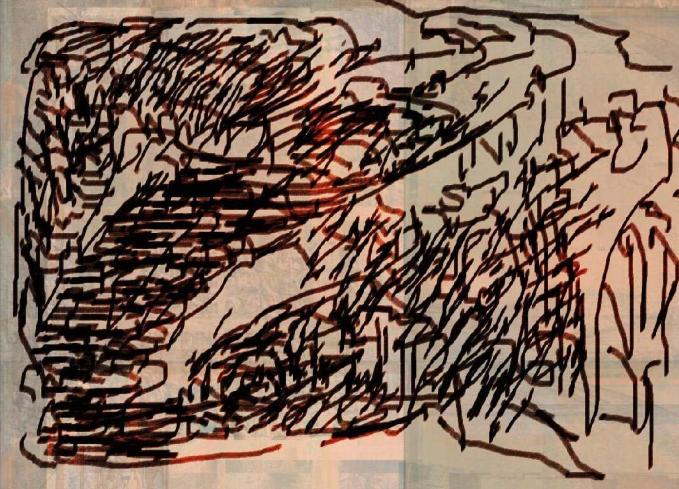




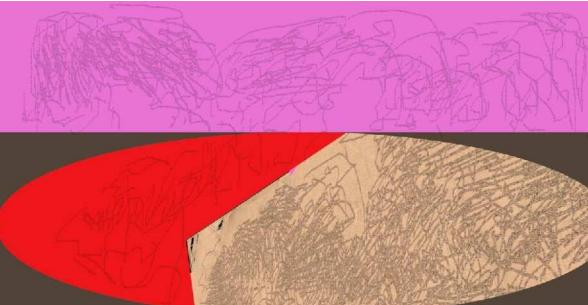
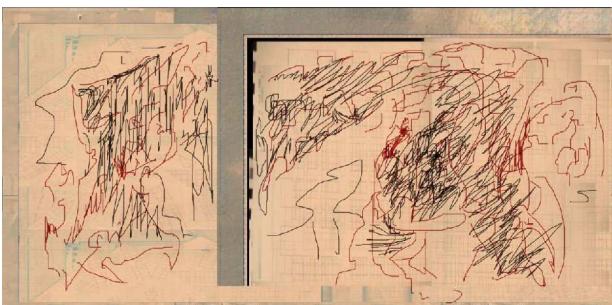
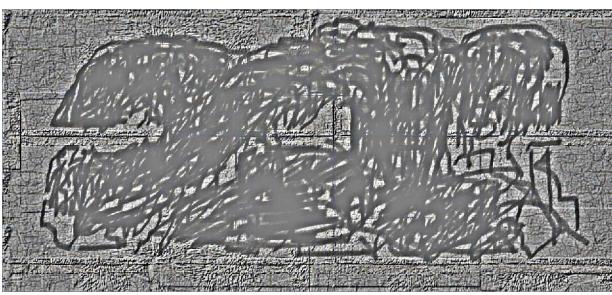


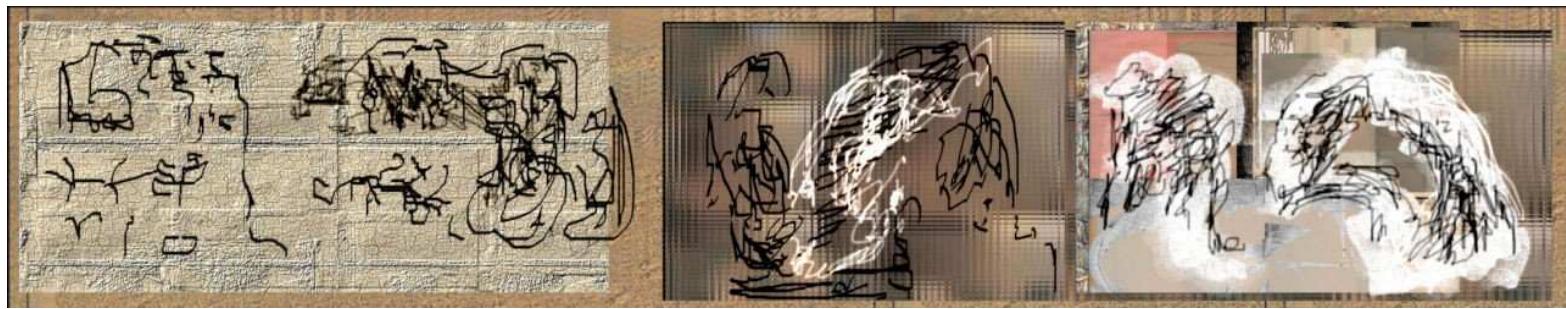


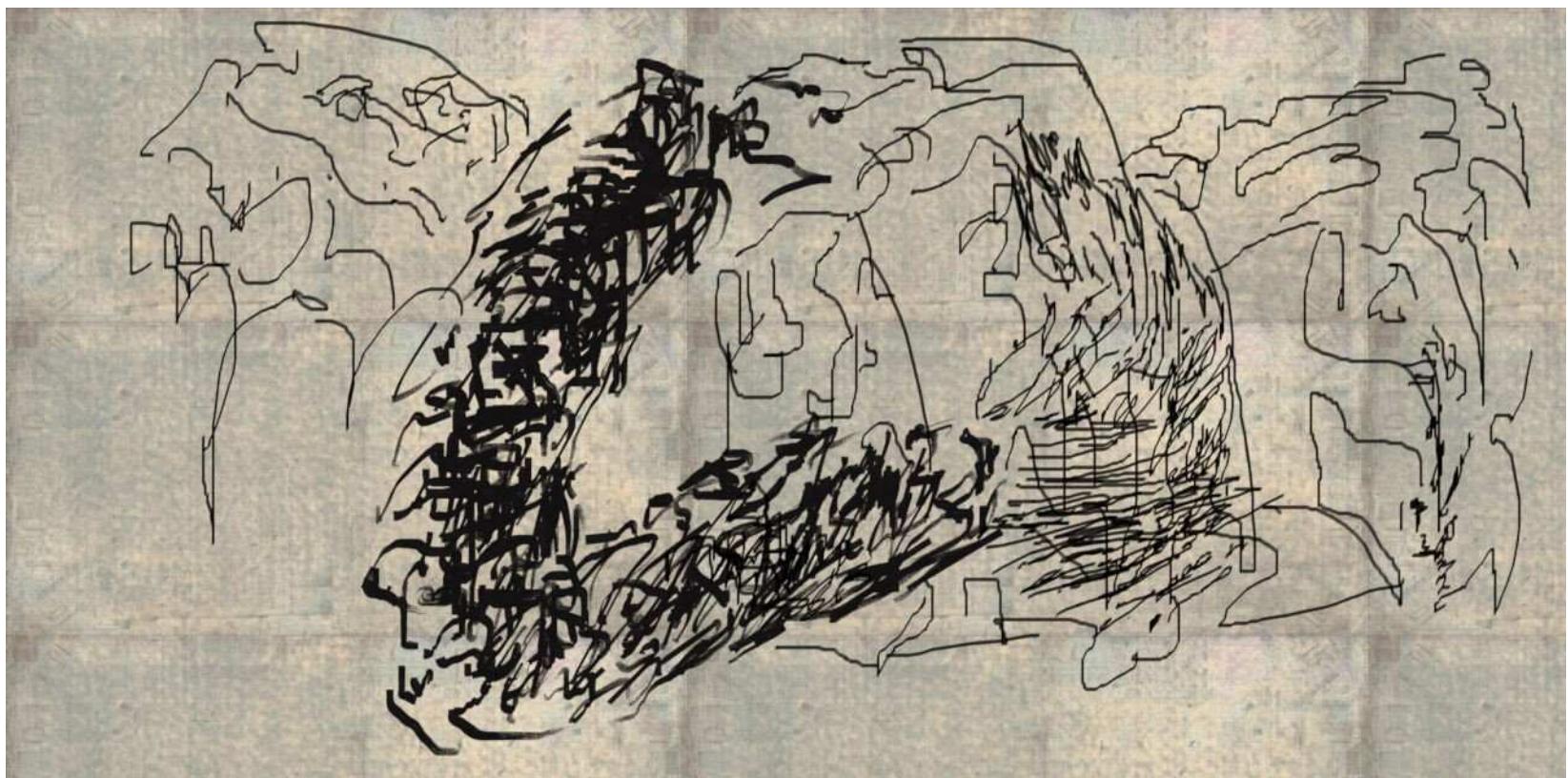






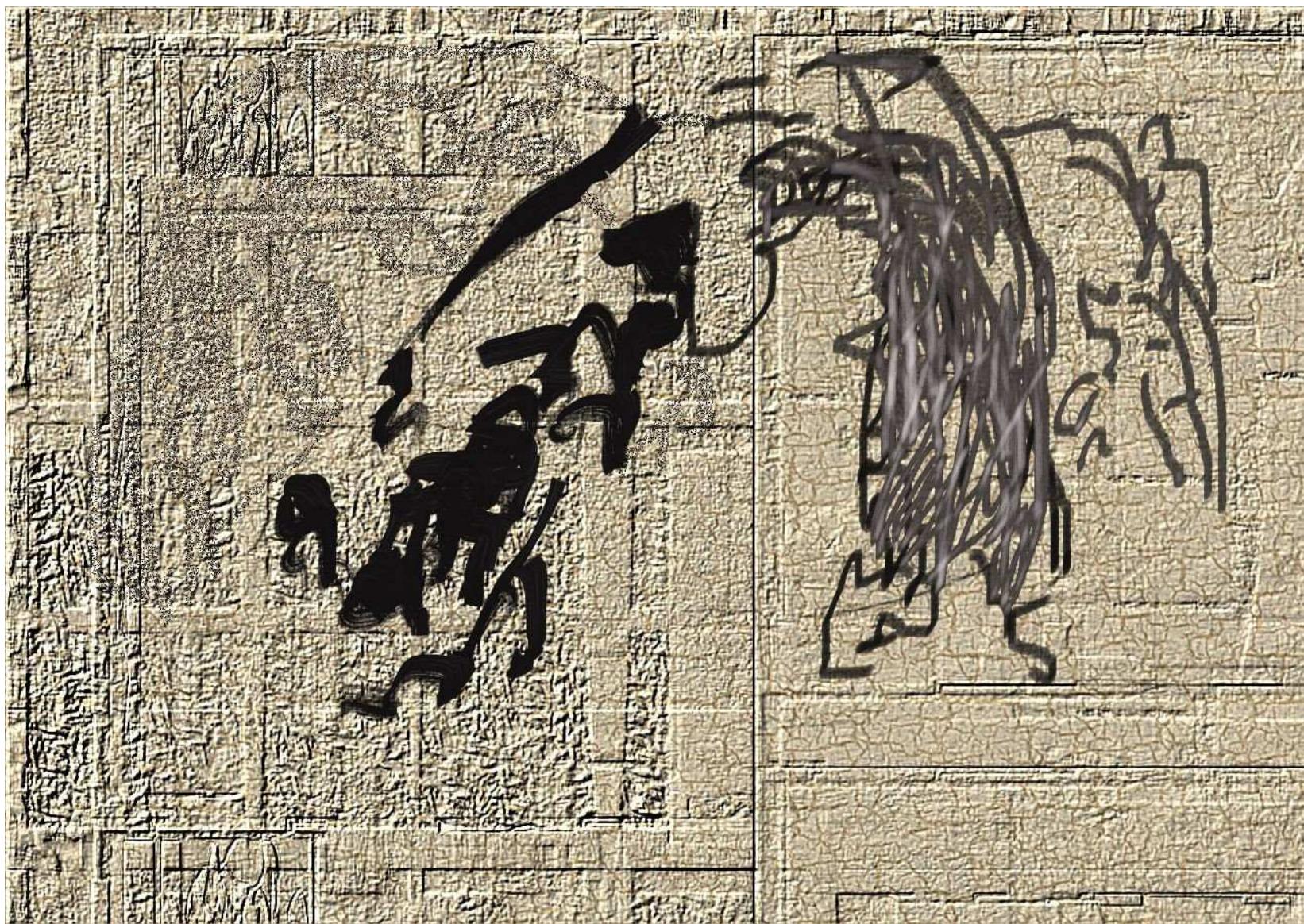


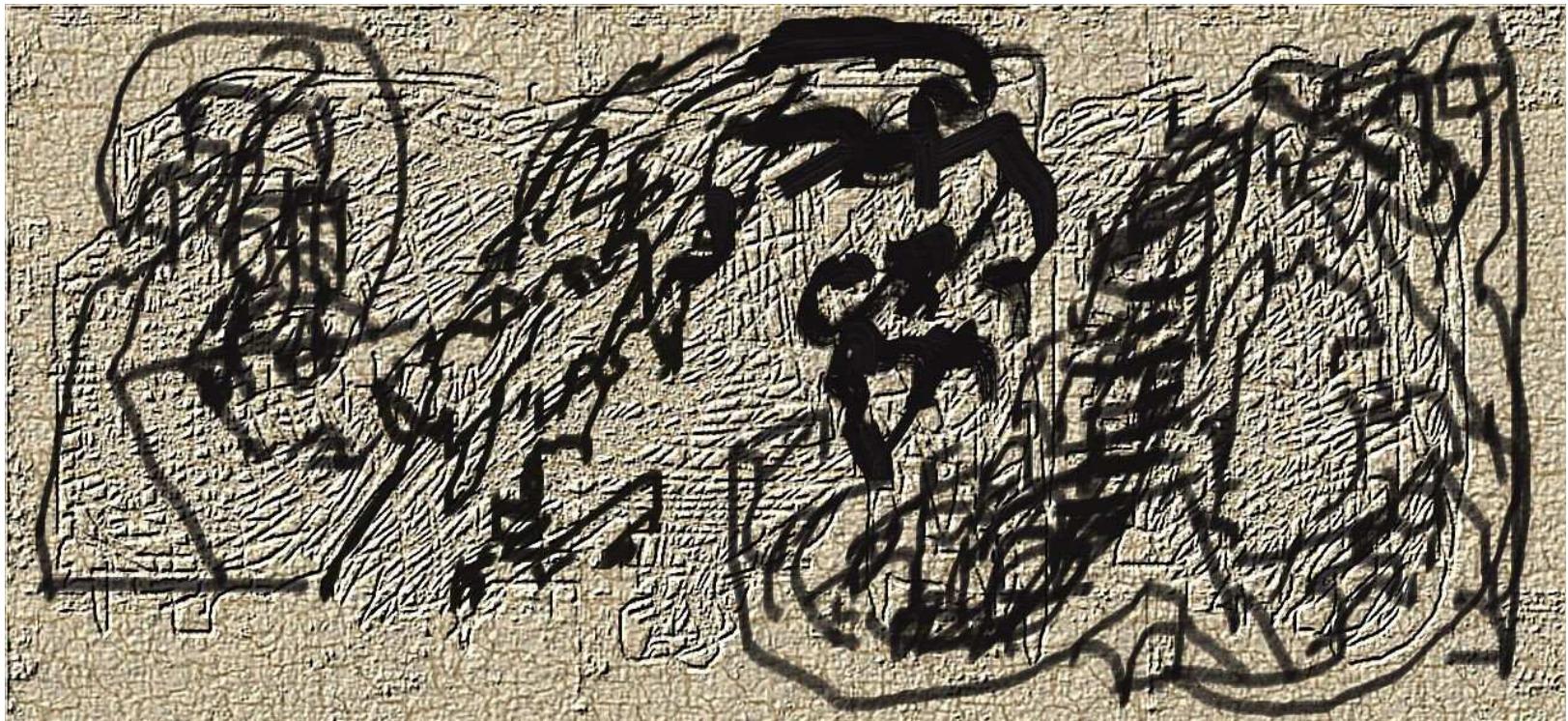








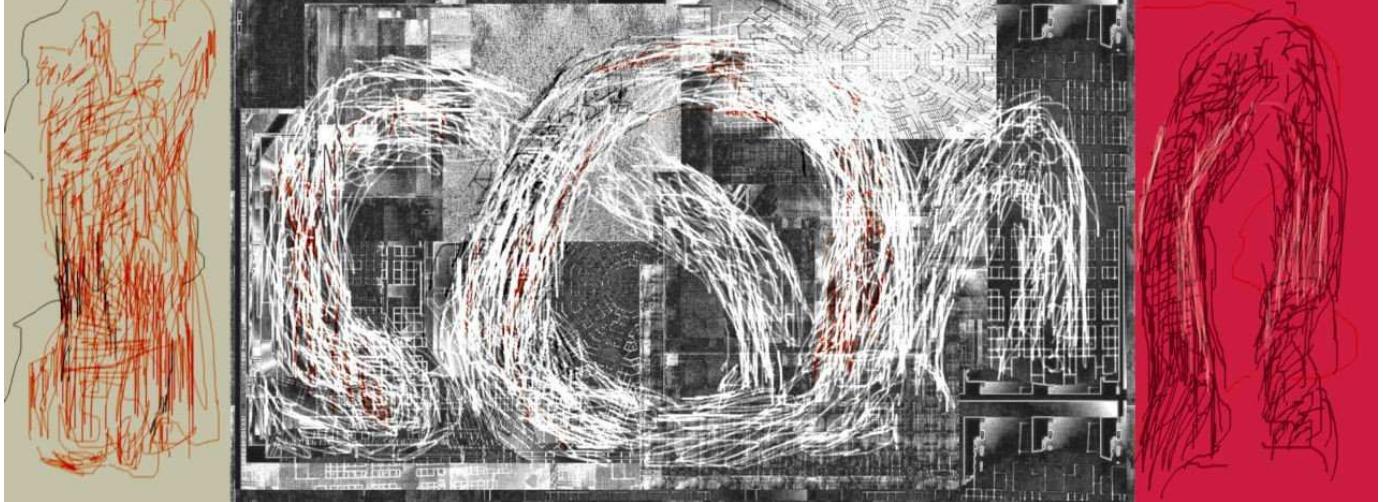




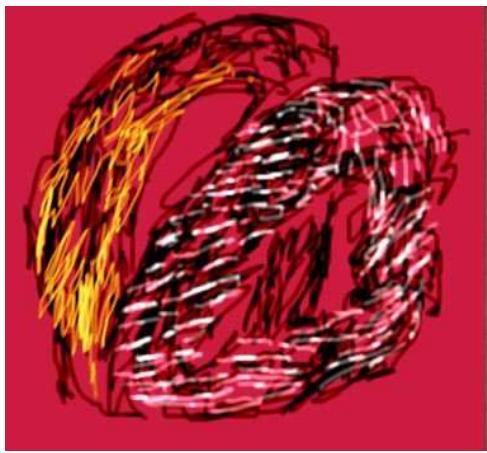




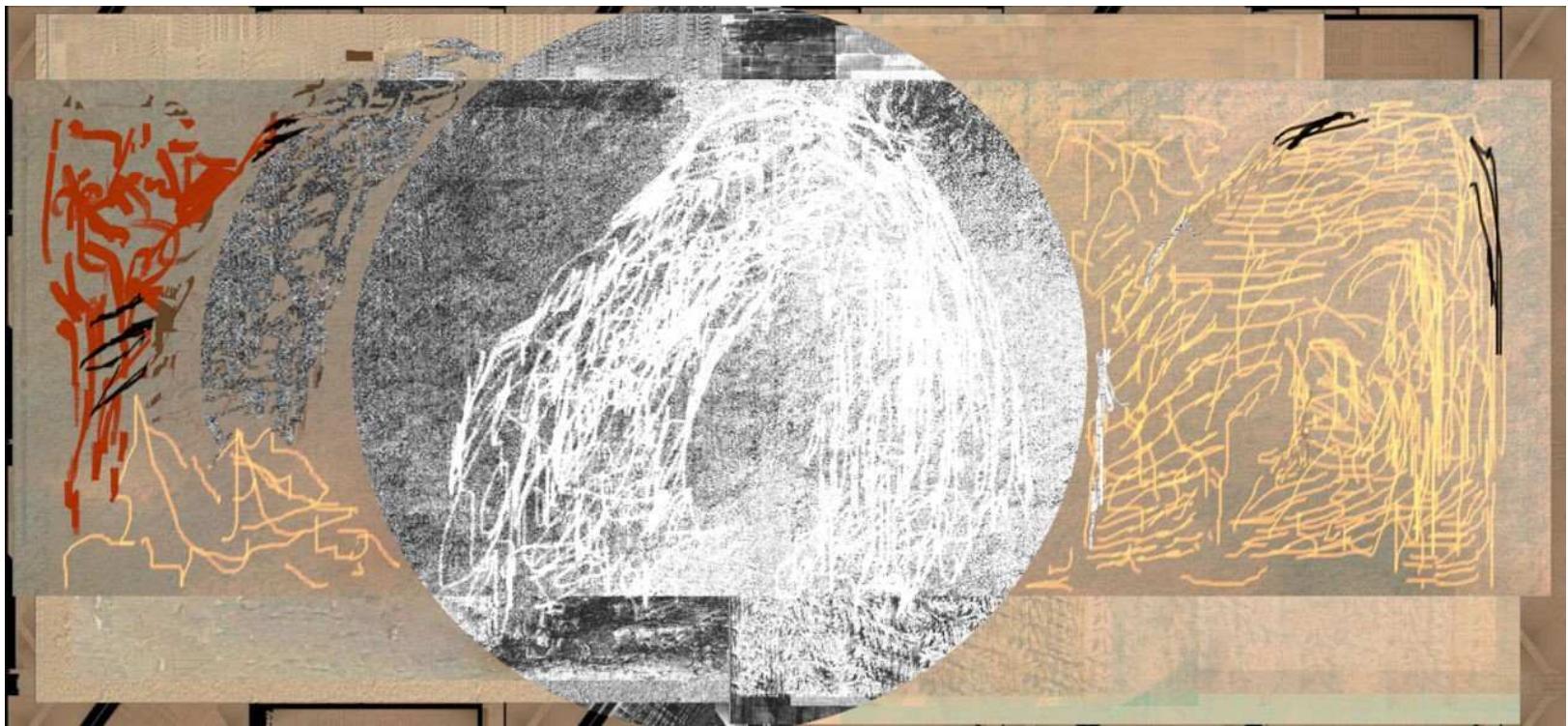


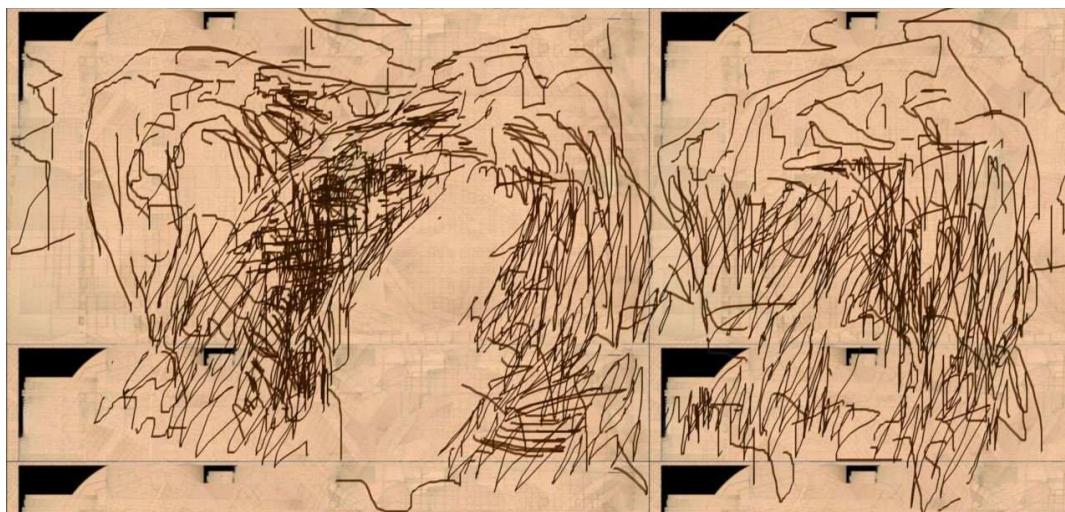


neo syllogism

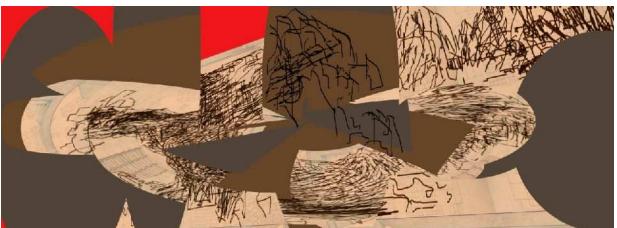
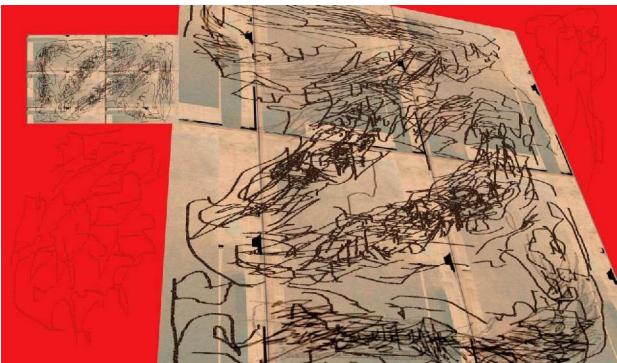


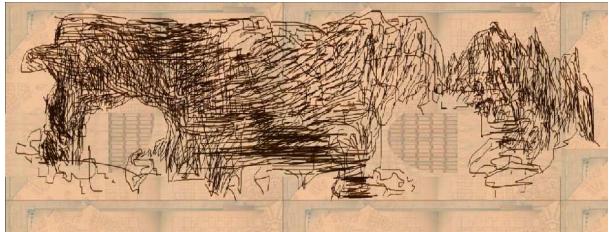
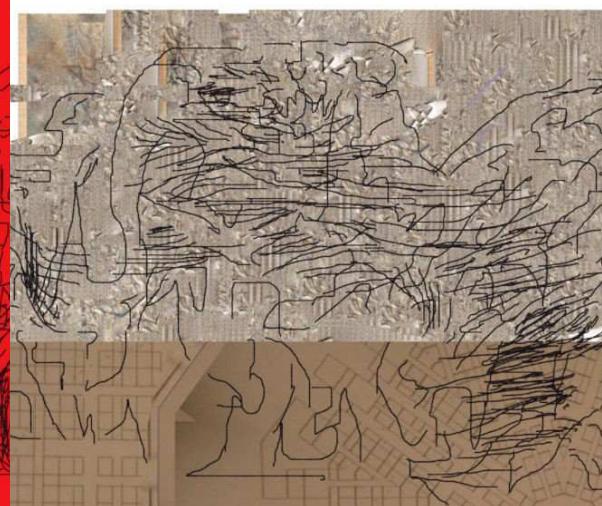
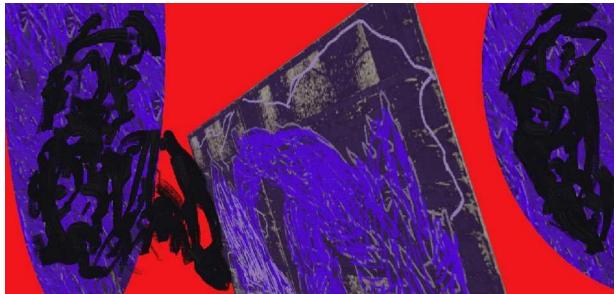
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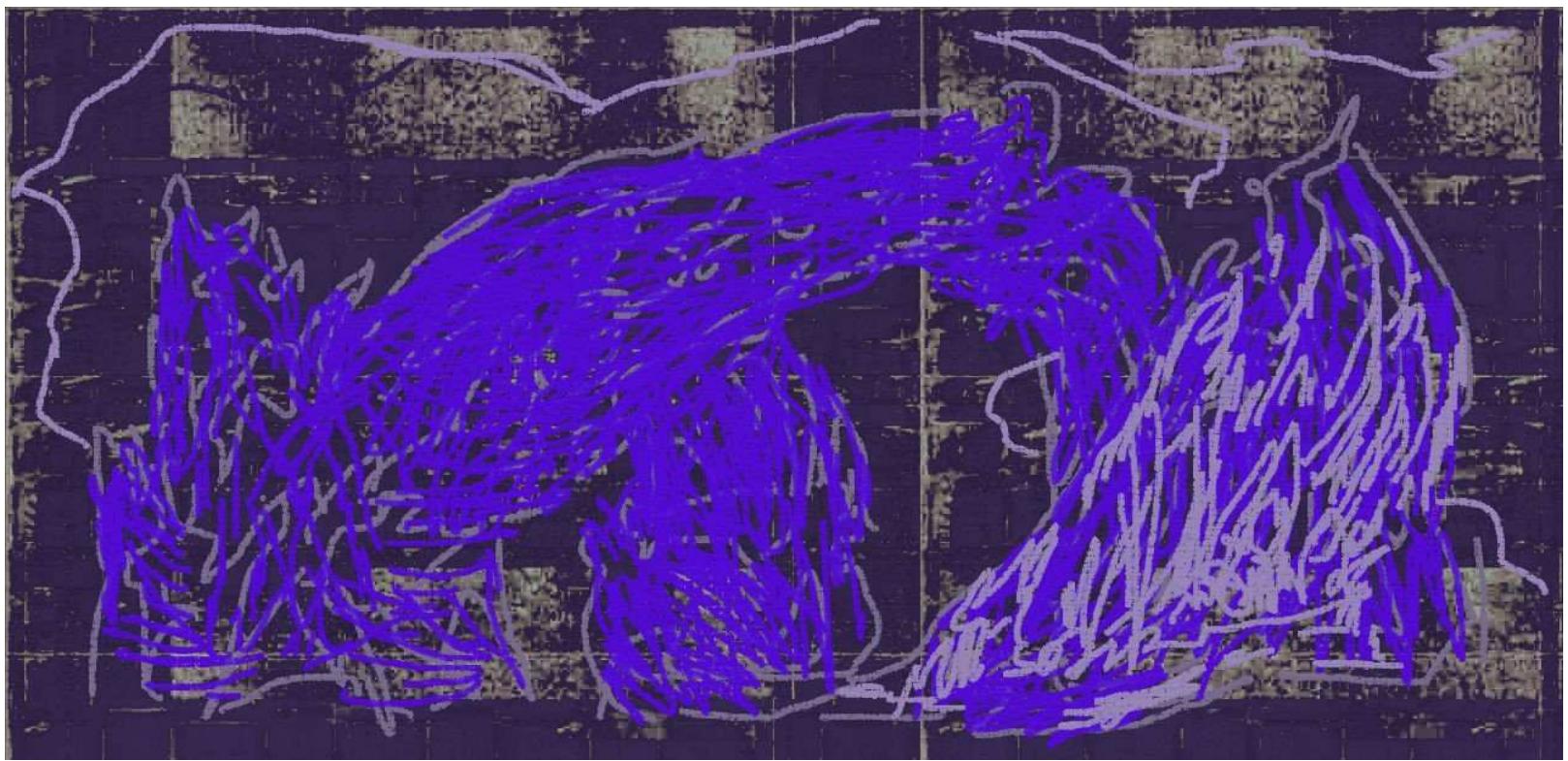




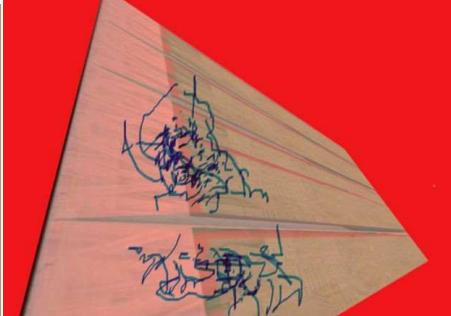
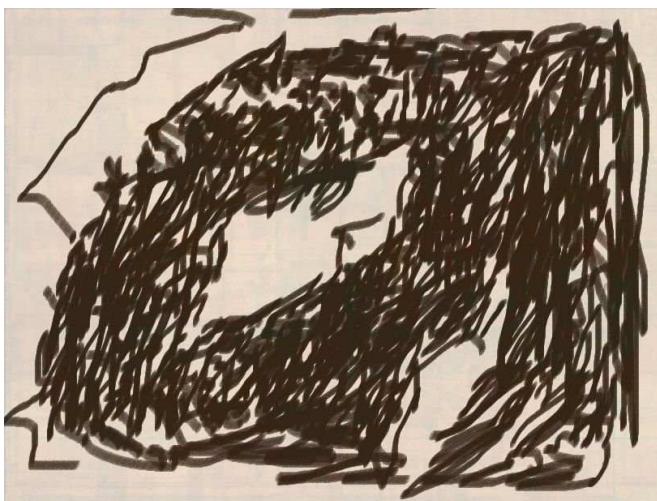
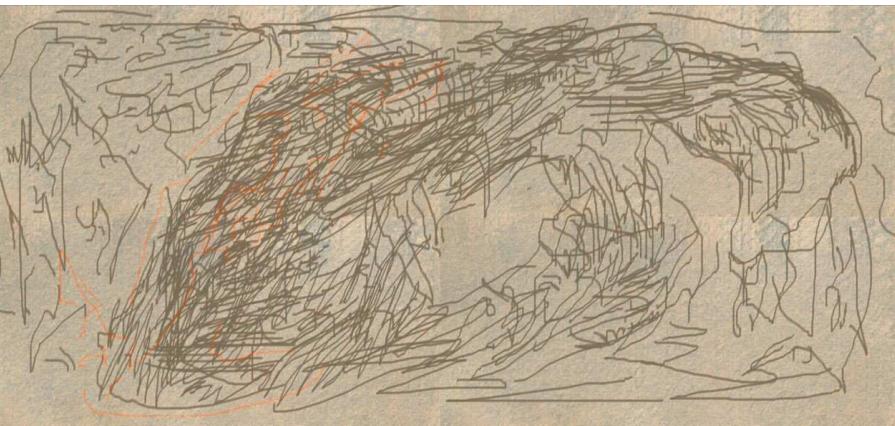
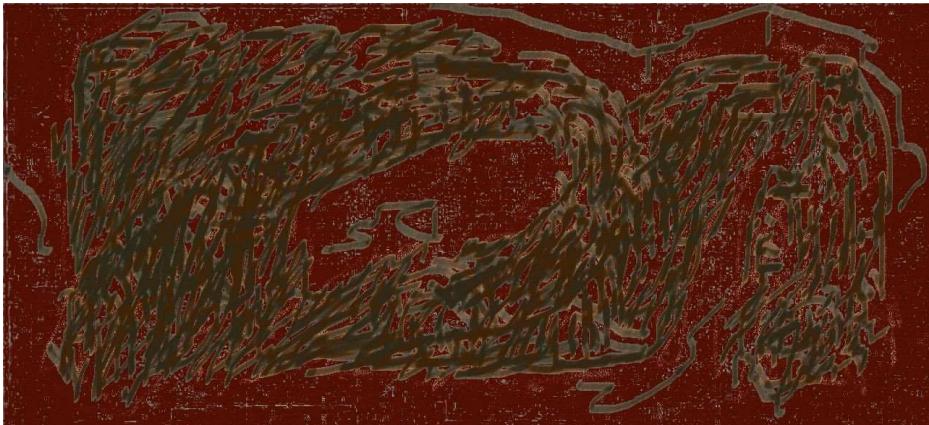




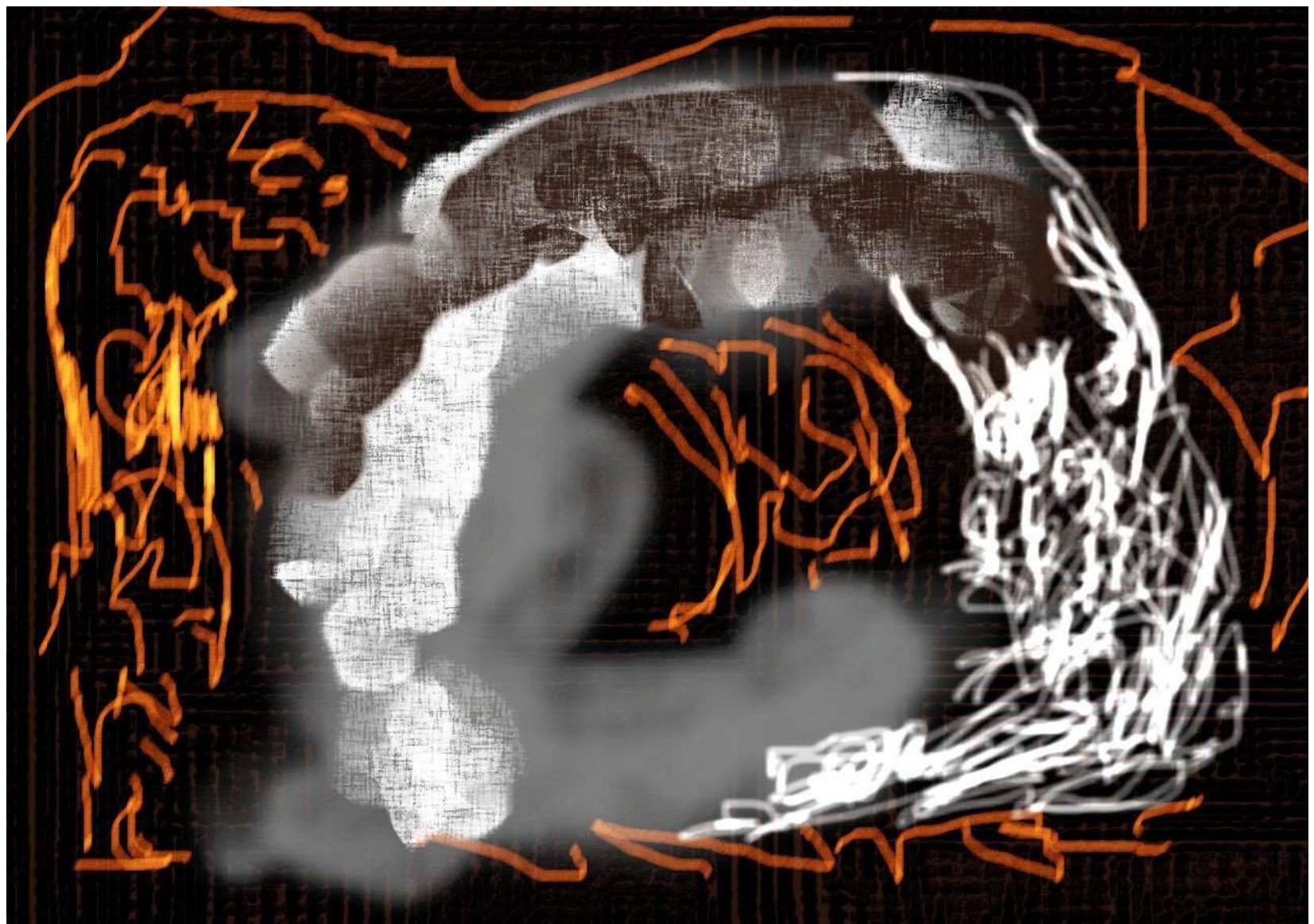


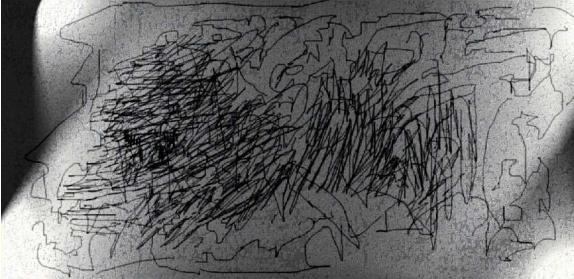
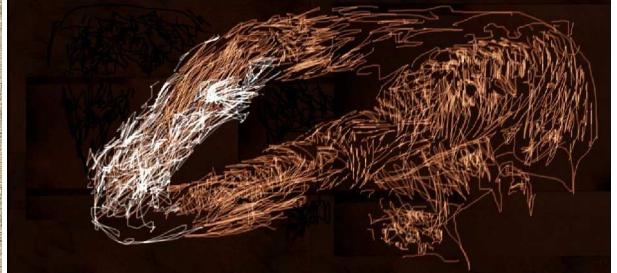
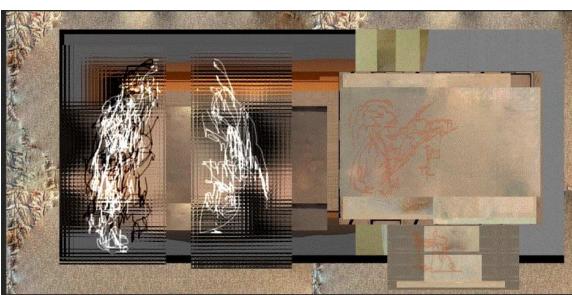
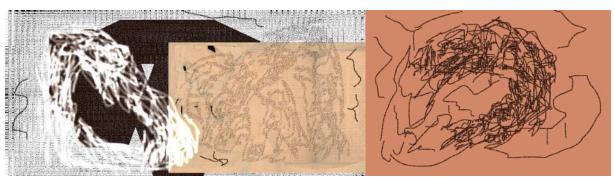
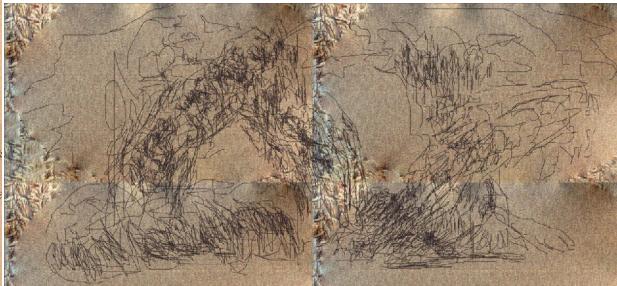


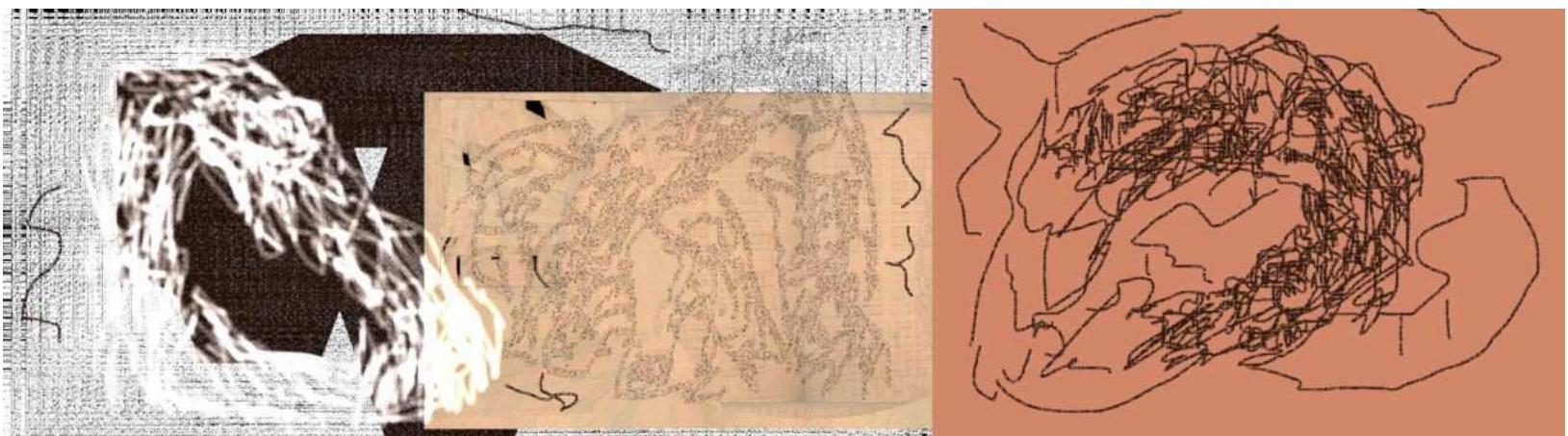


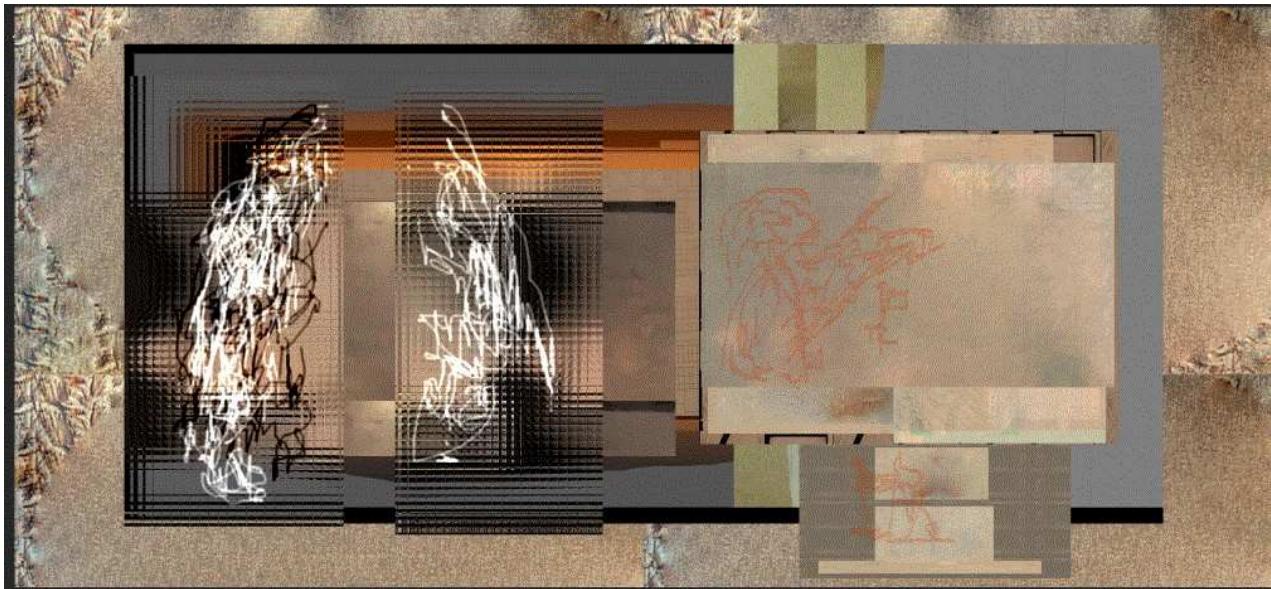




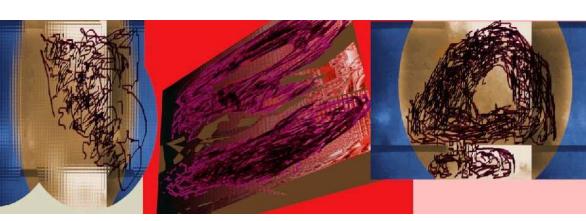
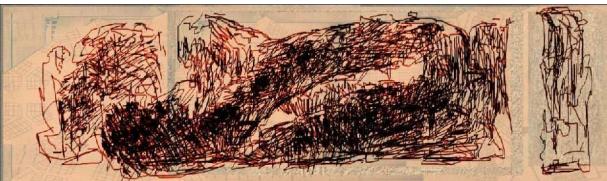
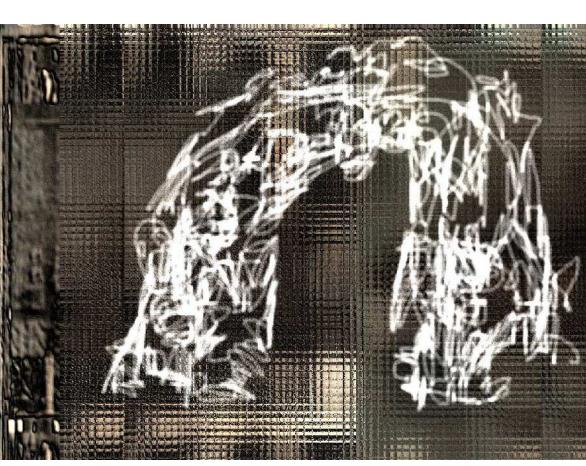
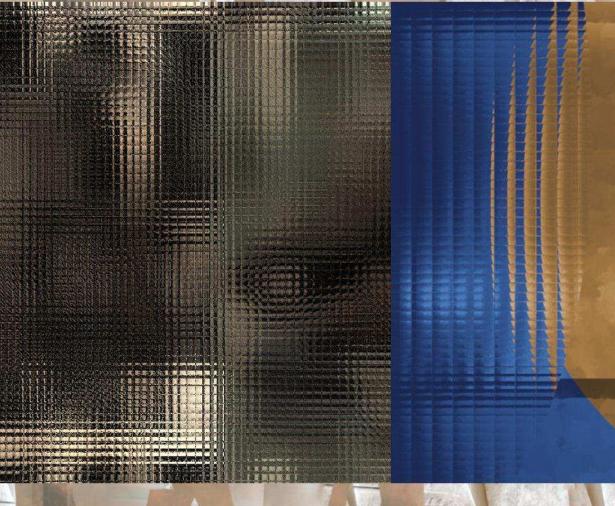


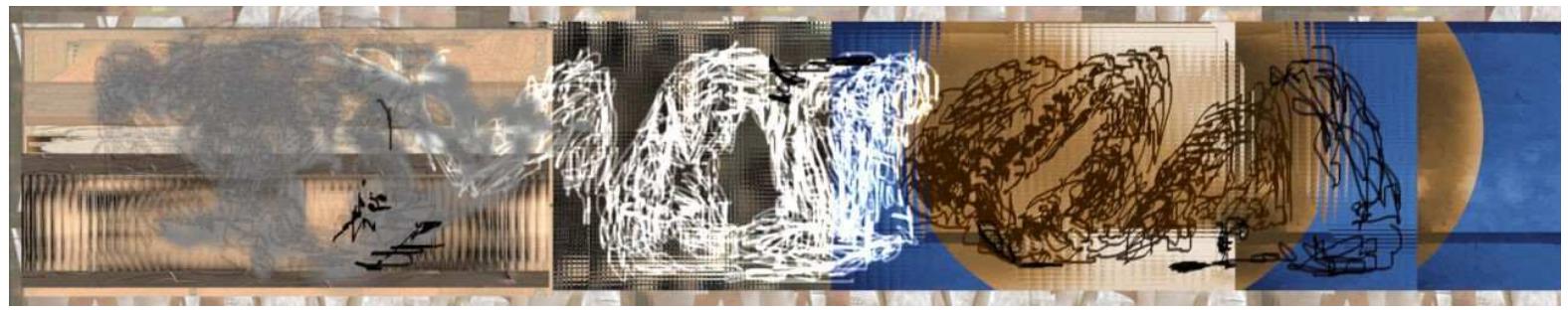






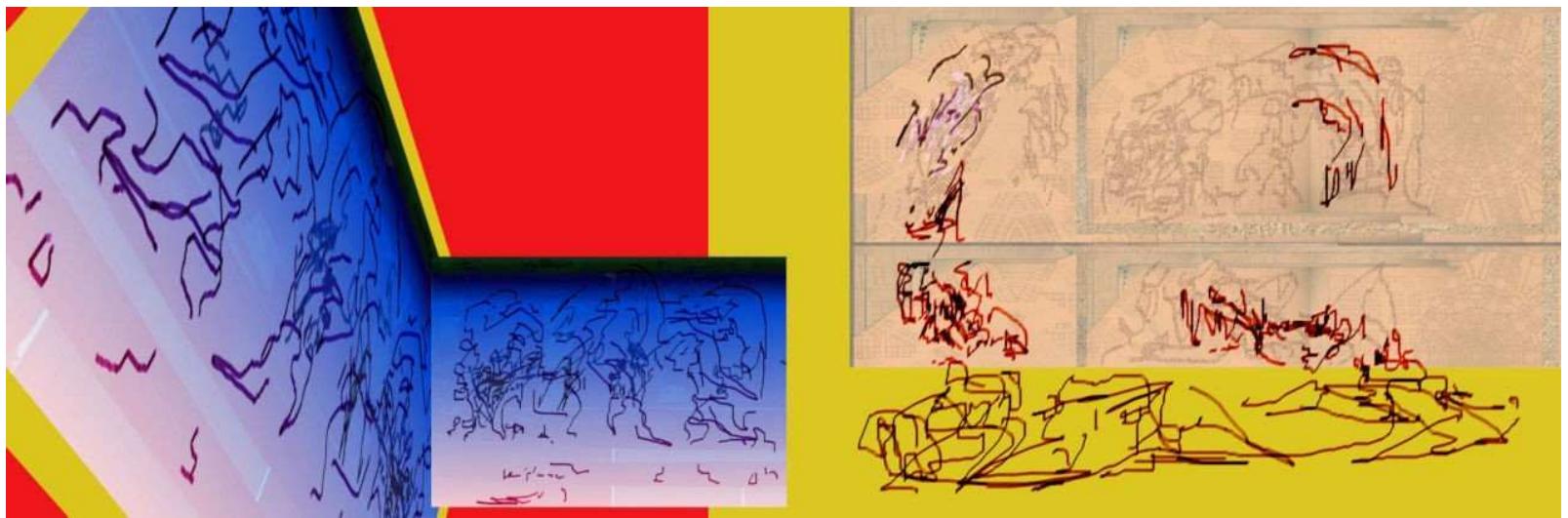


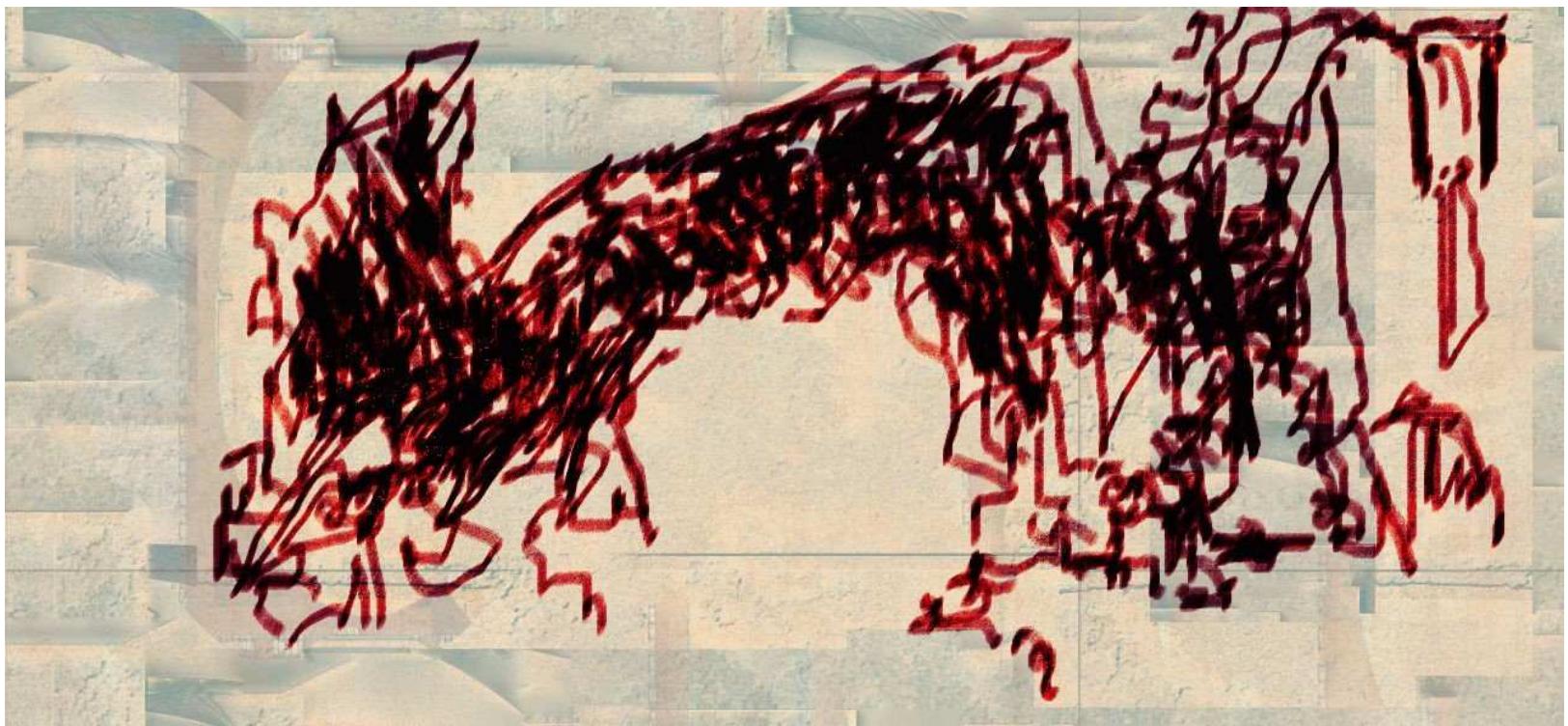


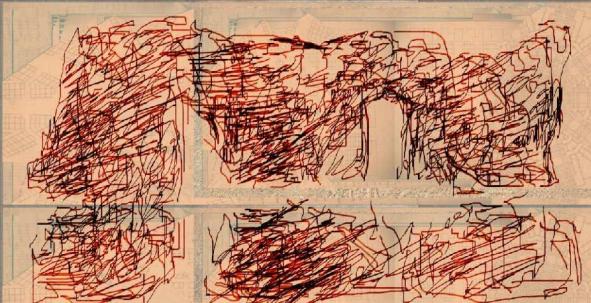
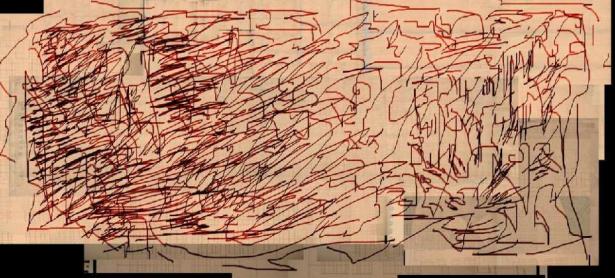
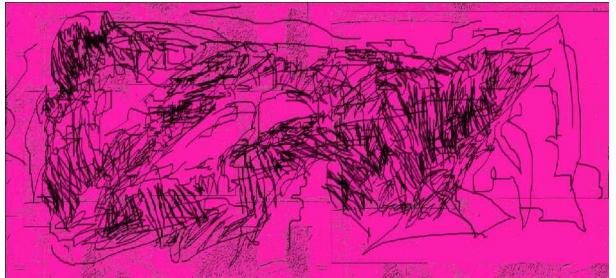
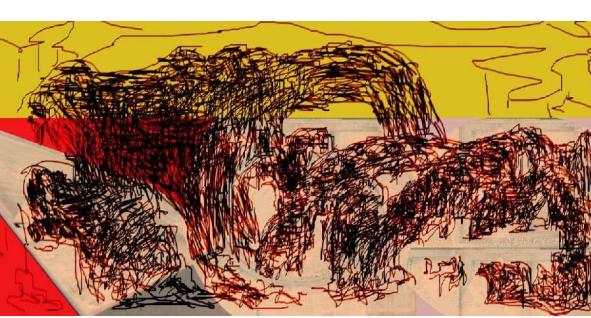
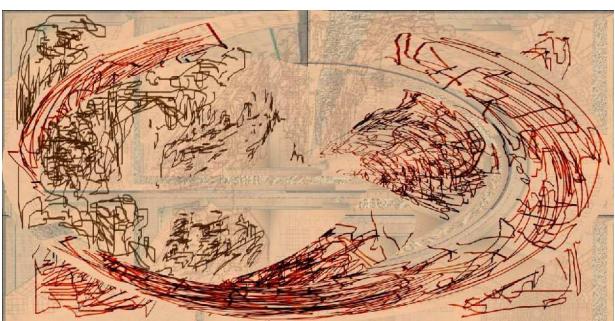
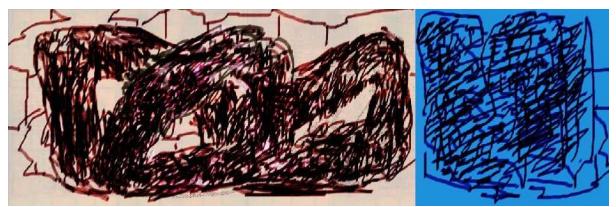
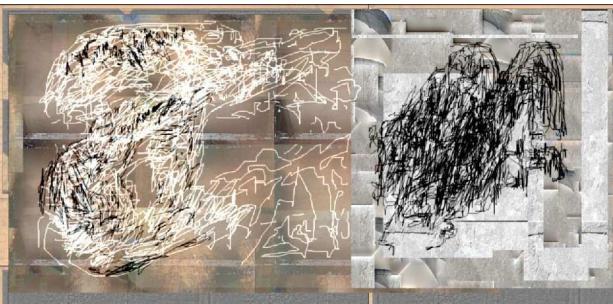


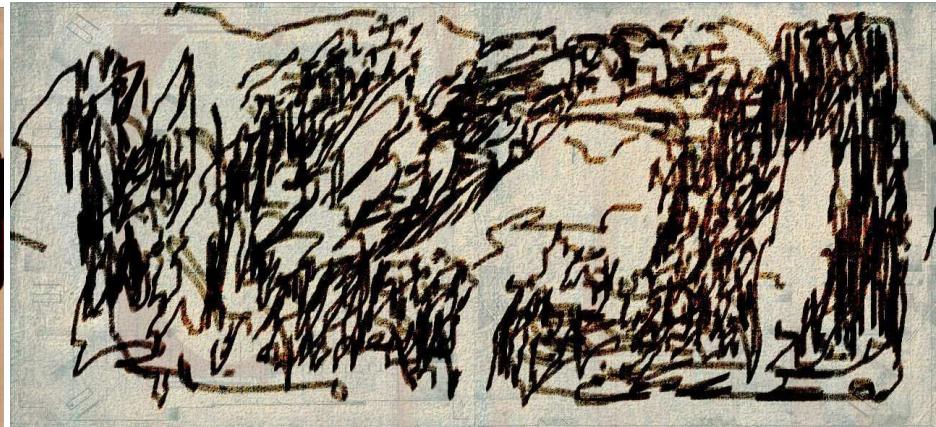


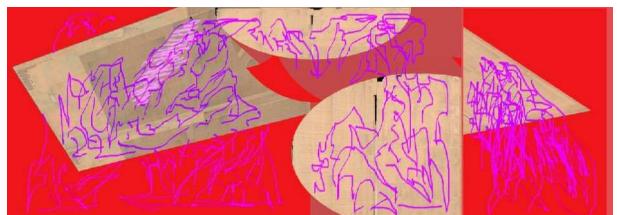
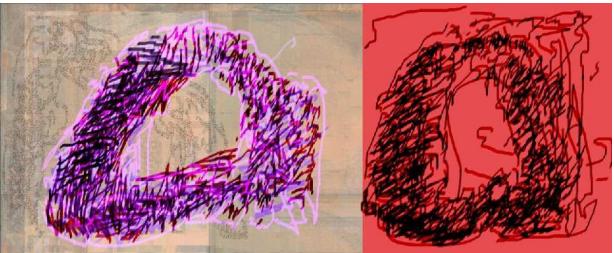
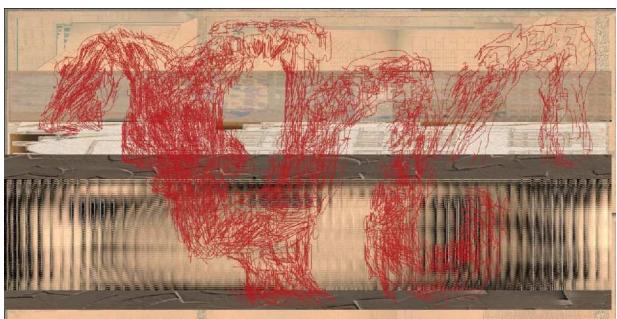
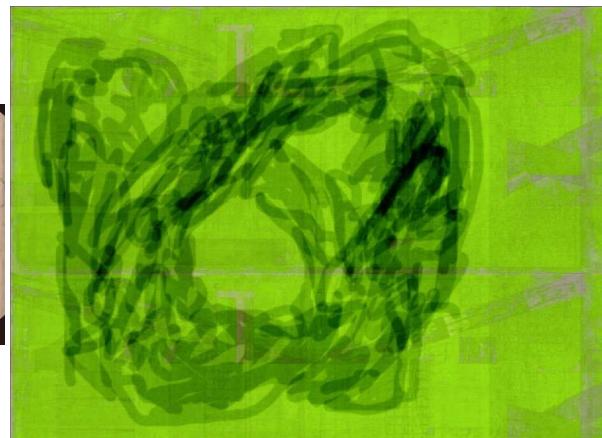
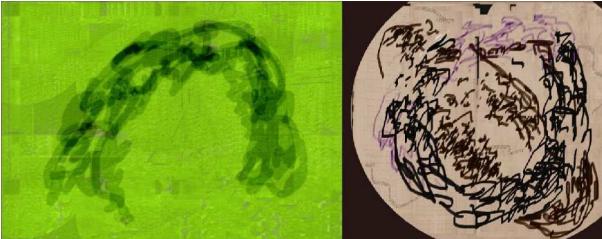


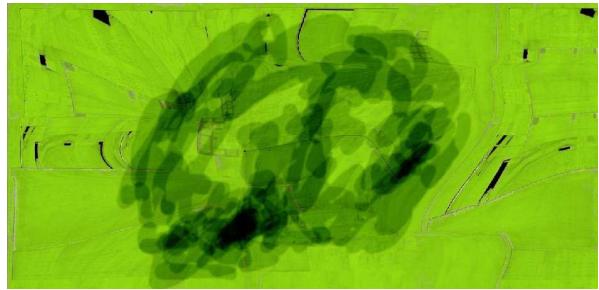
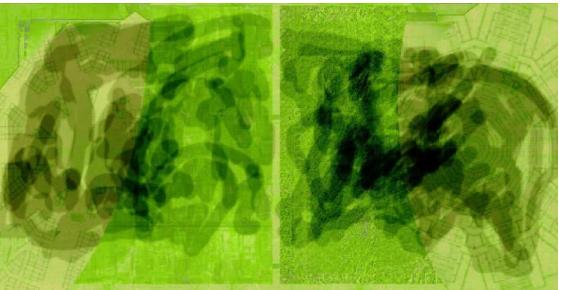
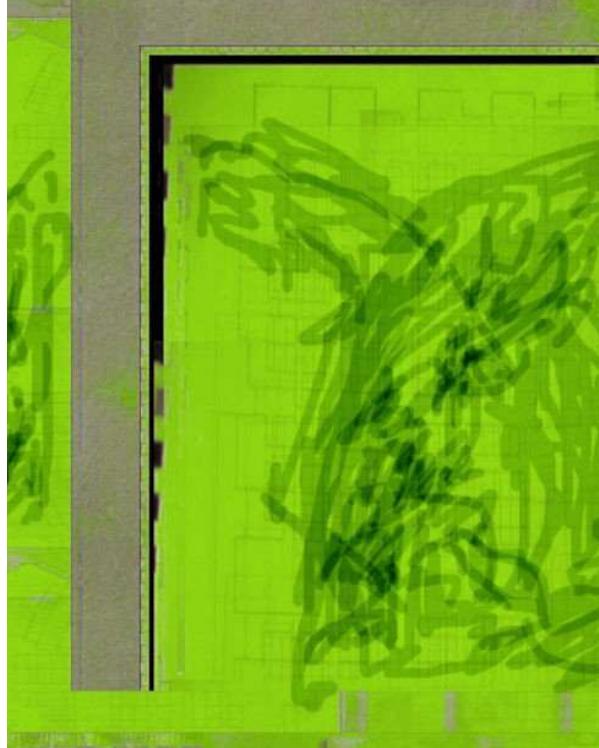
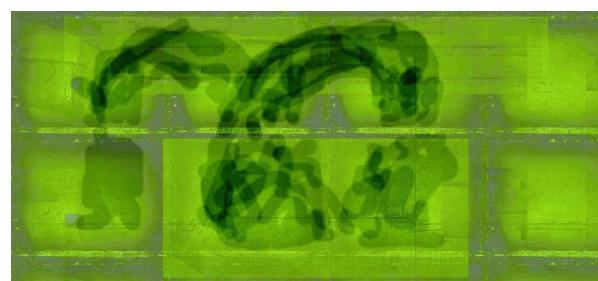
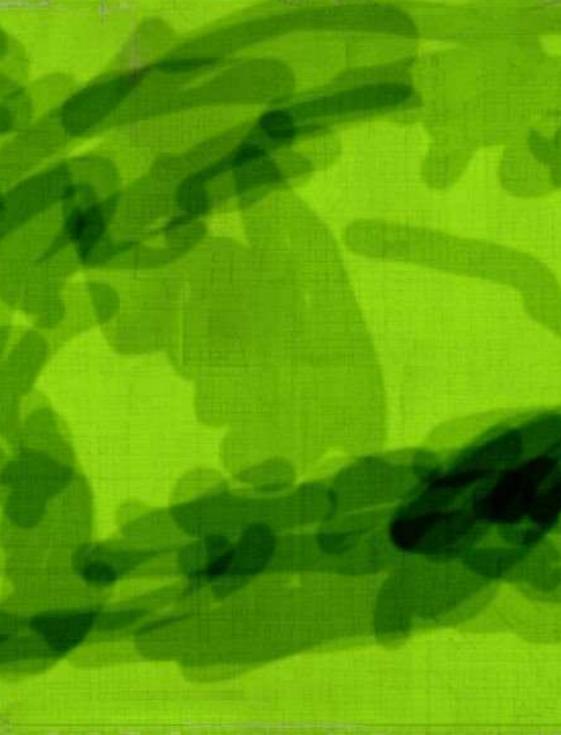


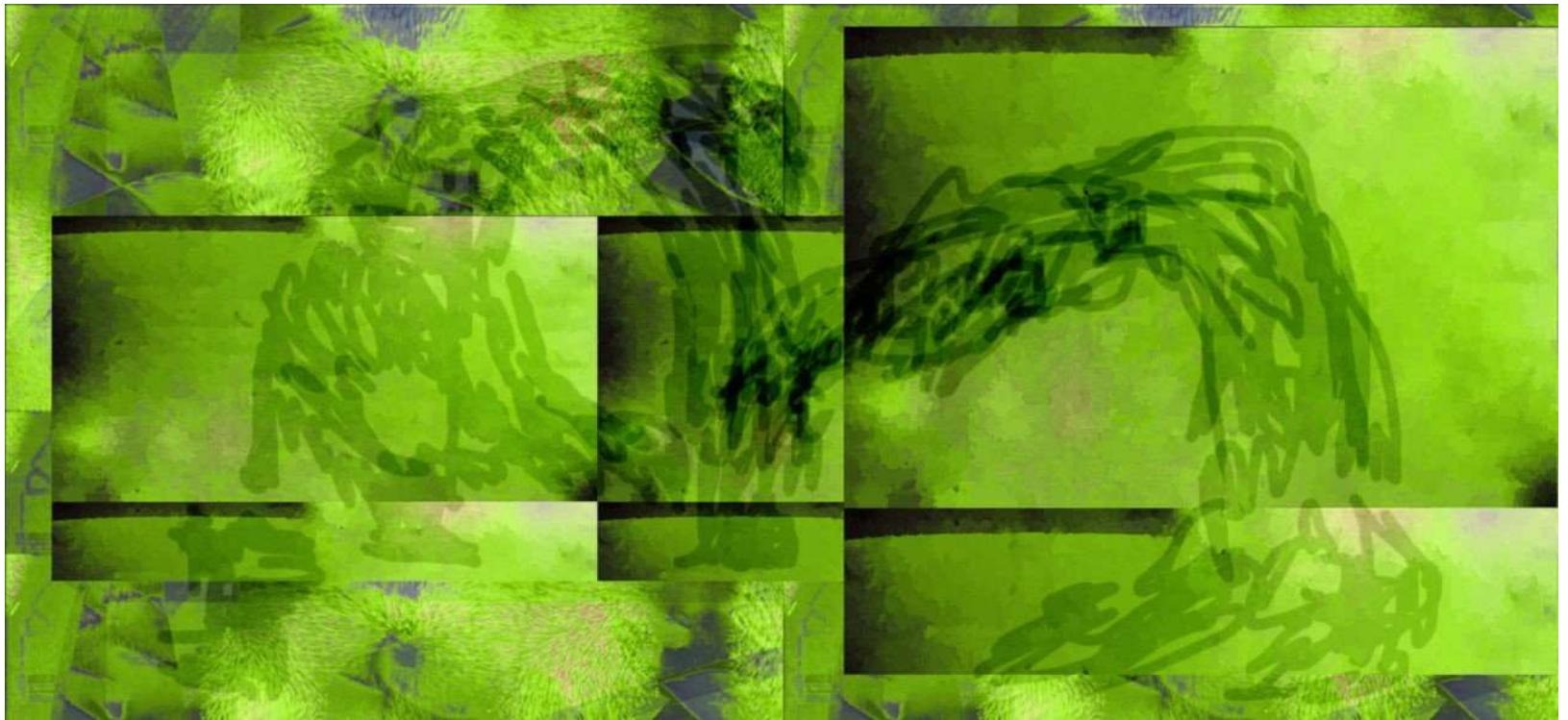




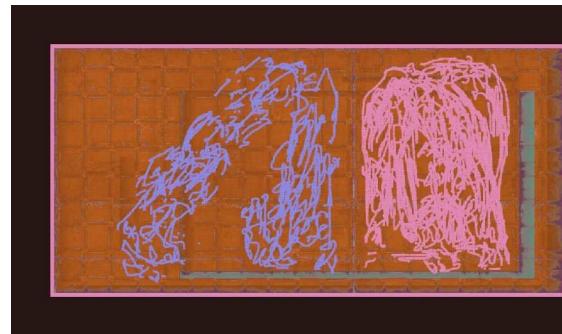




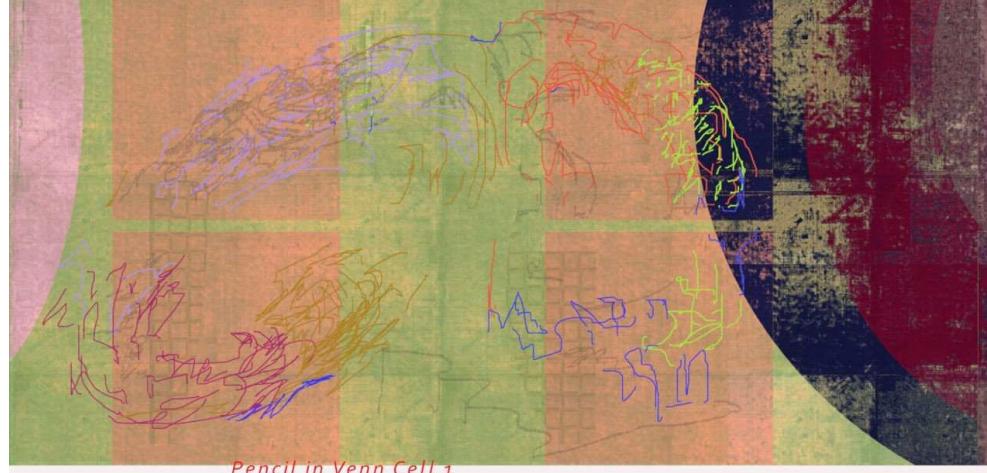




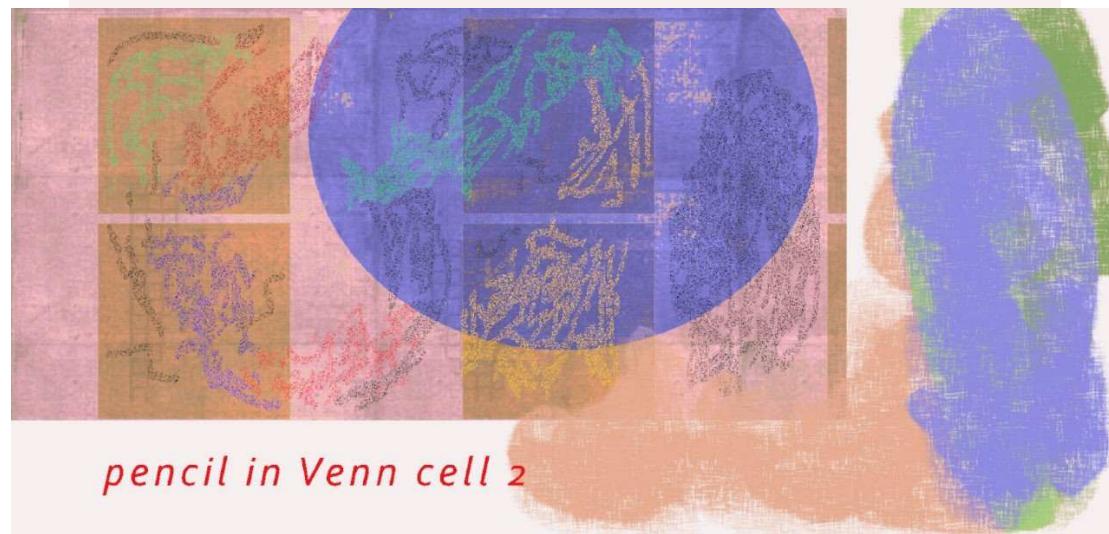








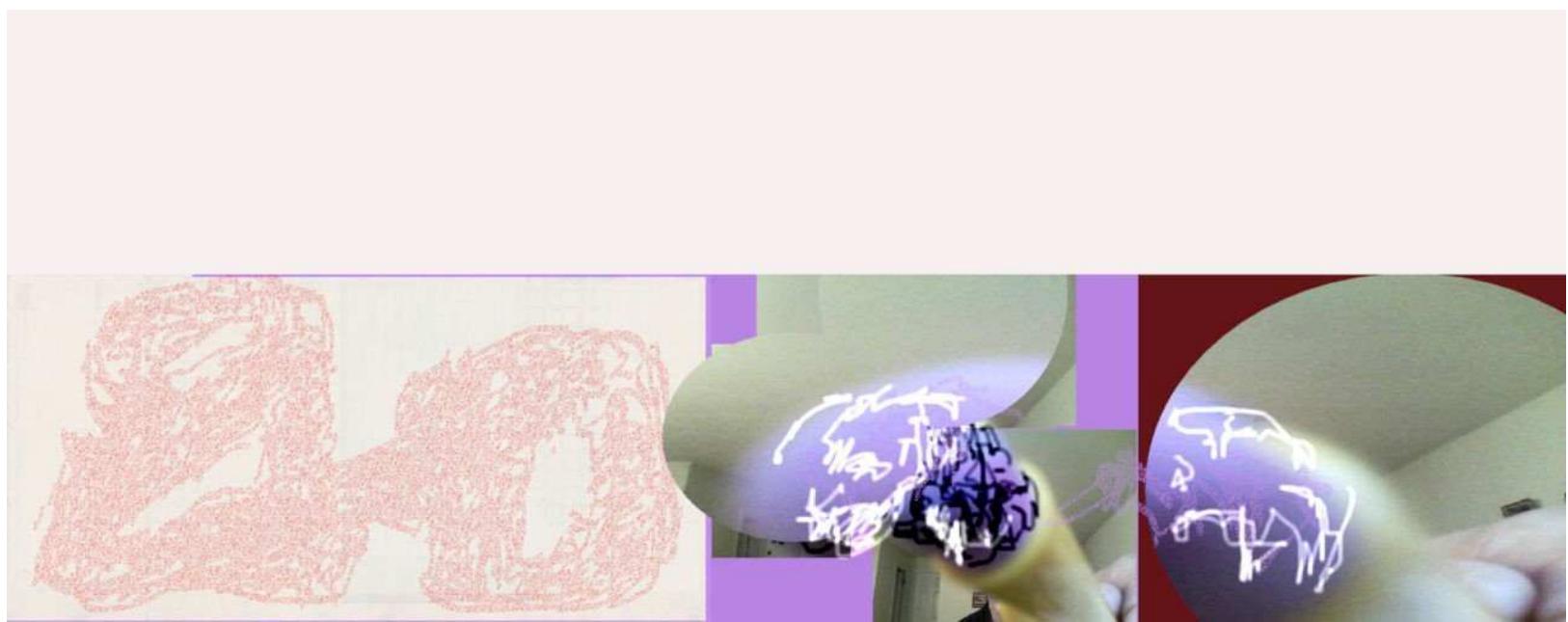
Pencil in Venn Cell 1

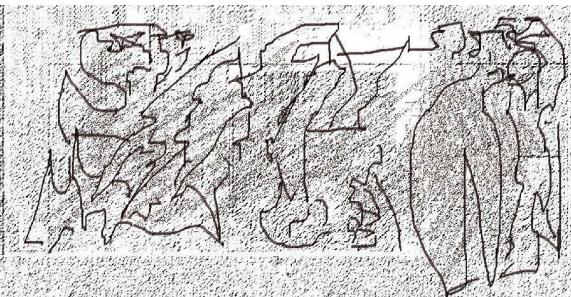
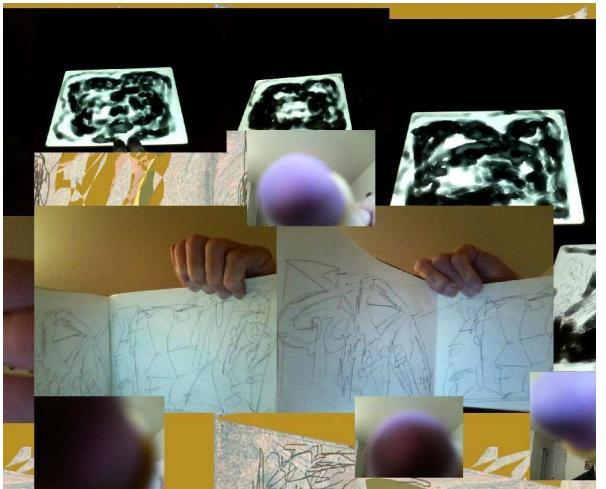
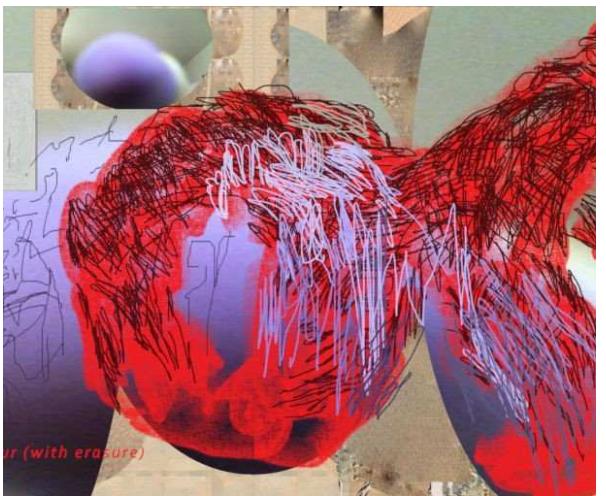
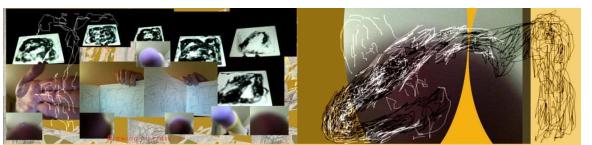
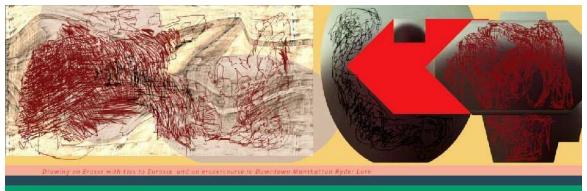


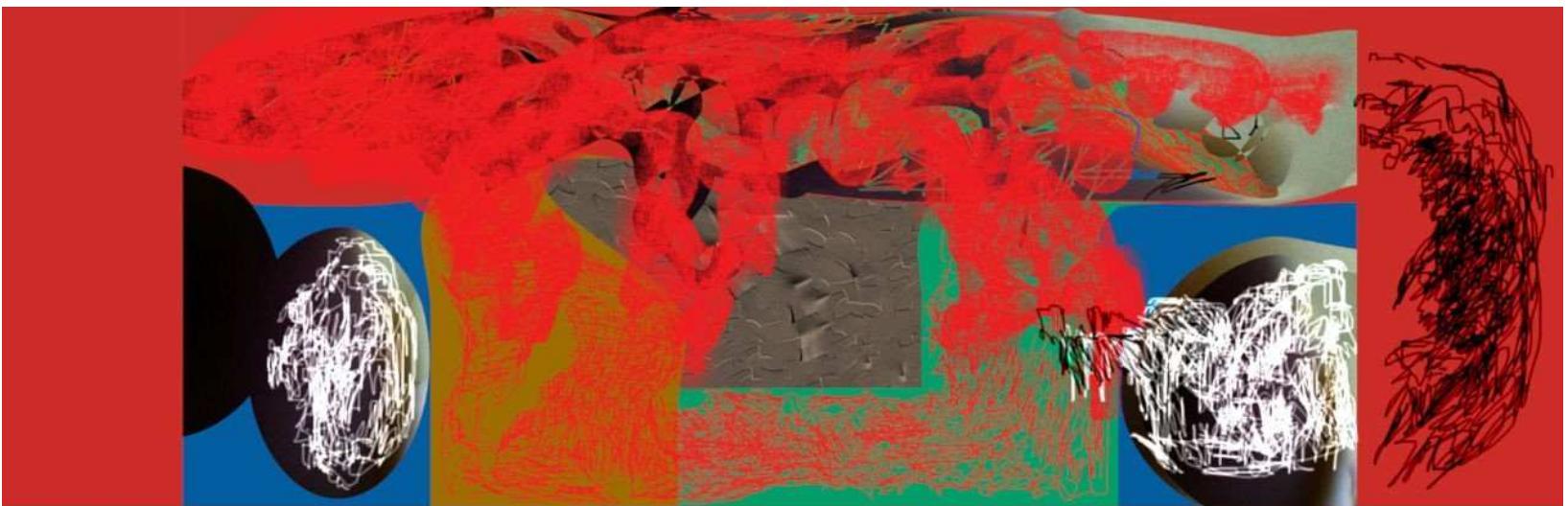
pencil in Venn cell 2



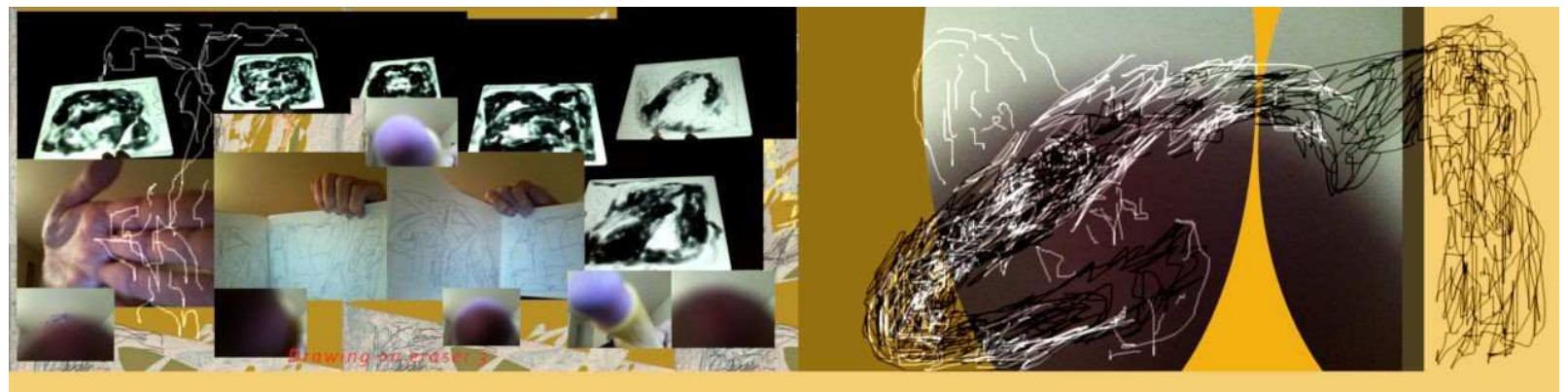
Drawing on eraser and note Padua

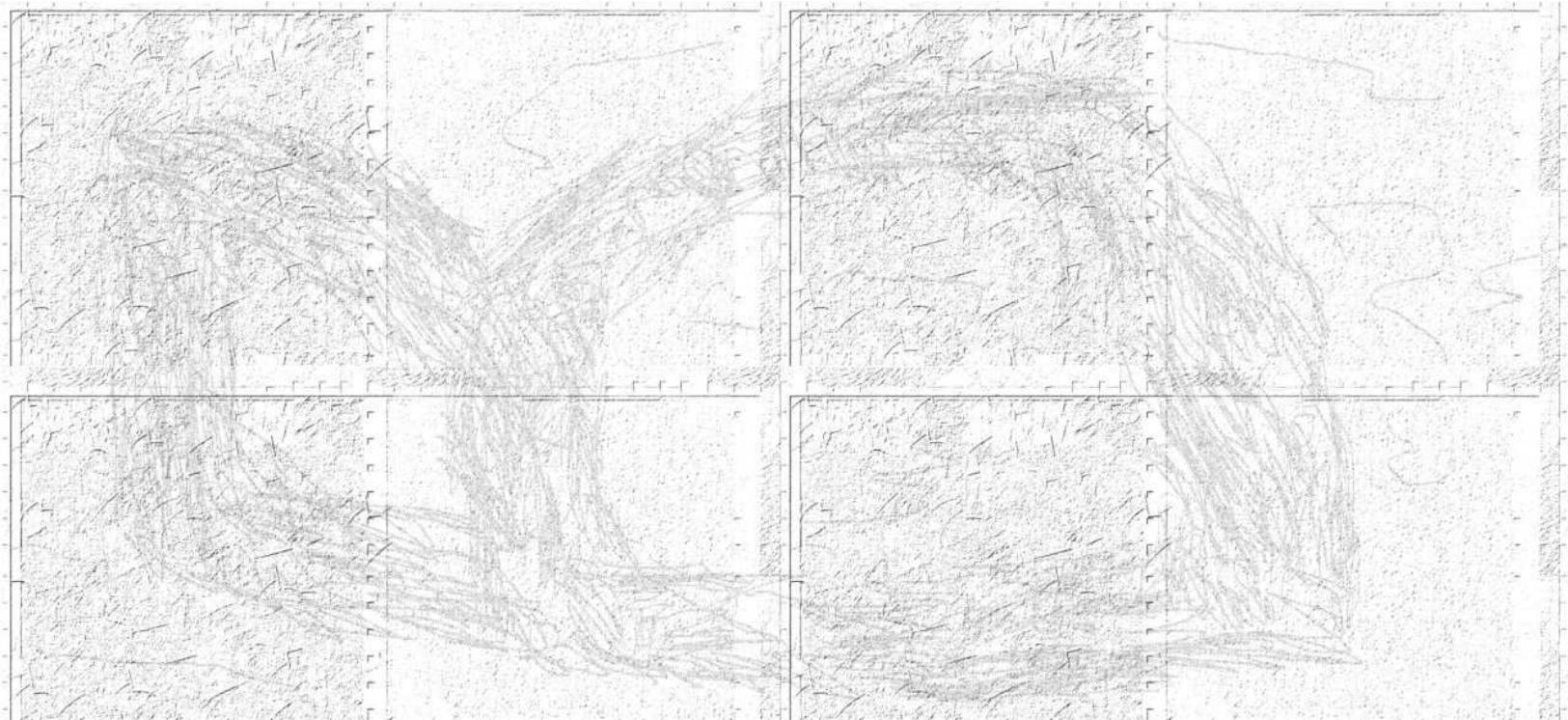


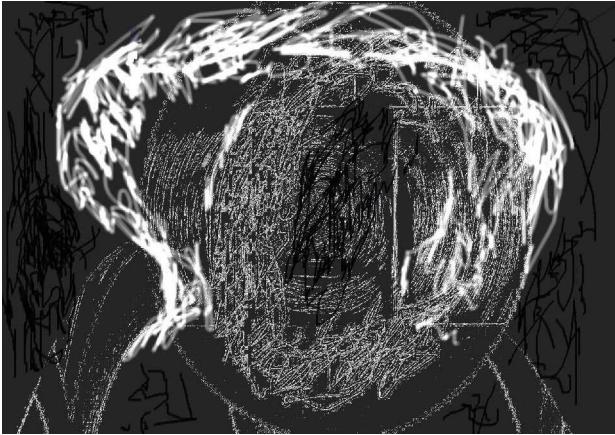
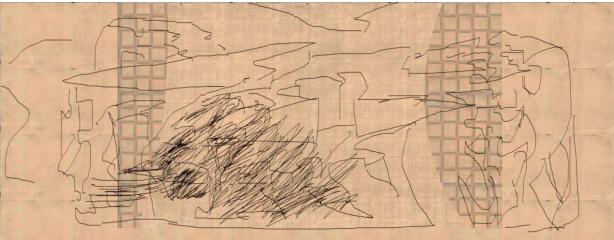
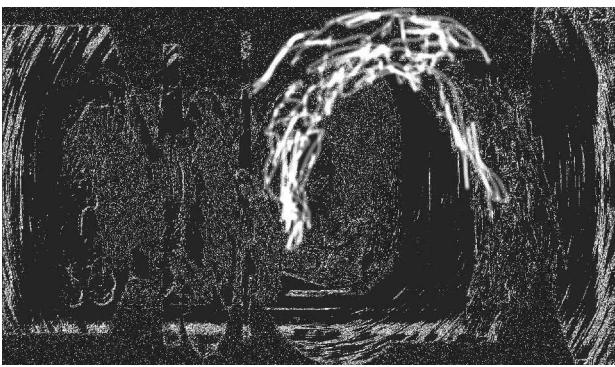
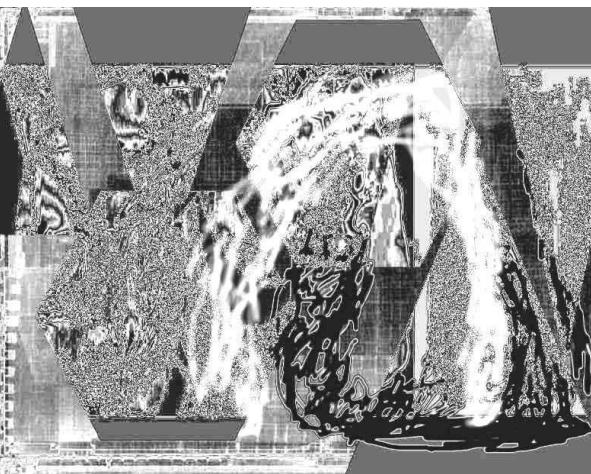
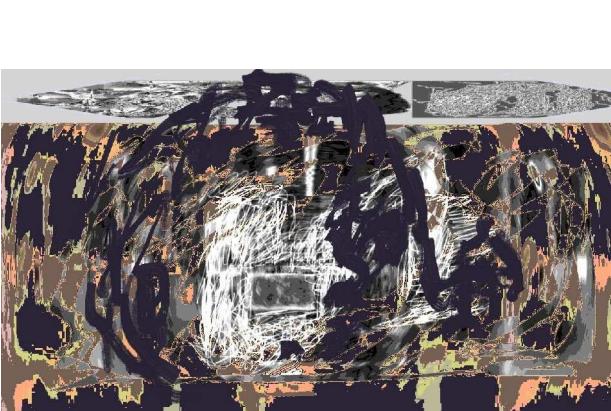


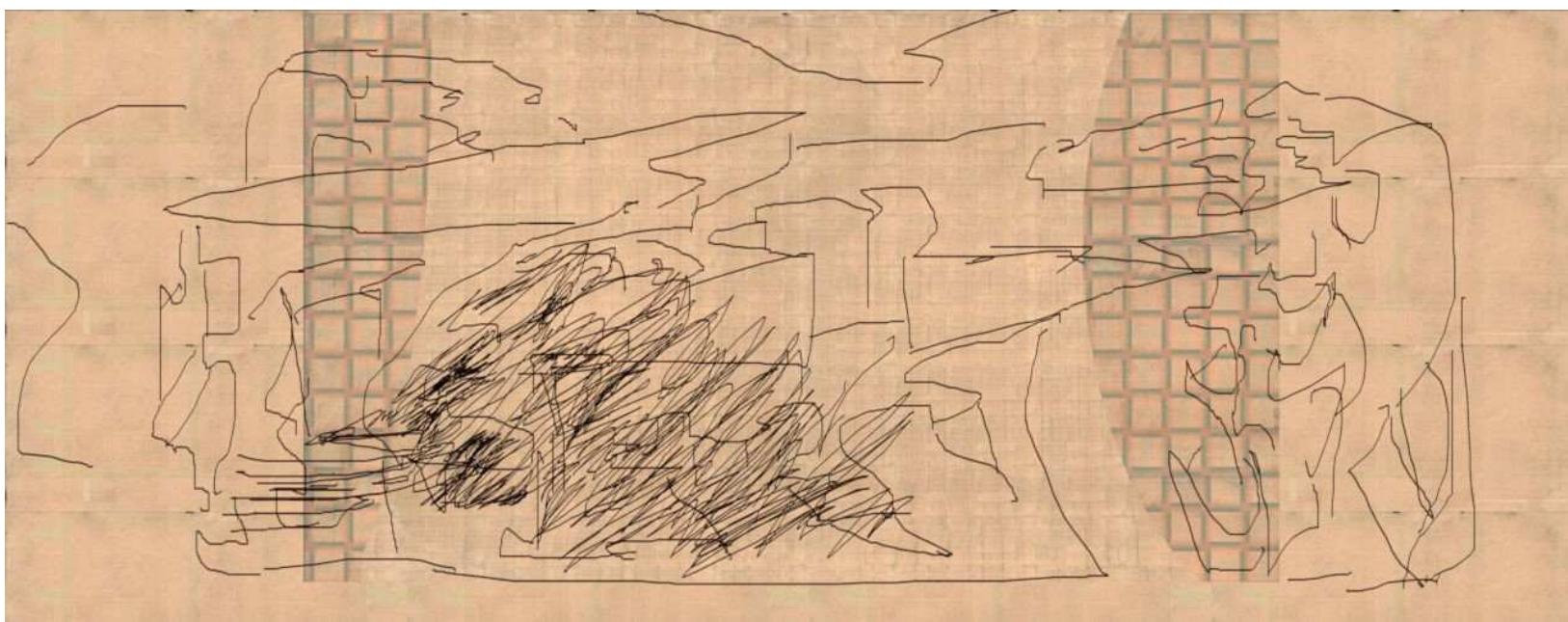


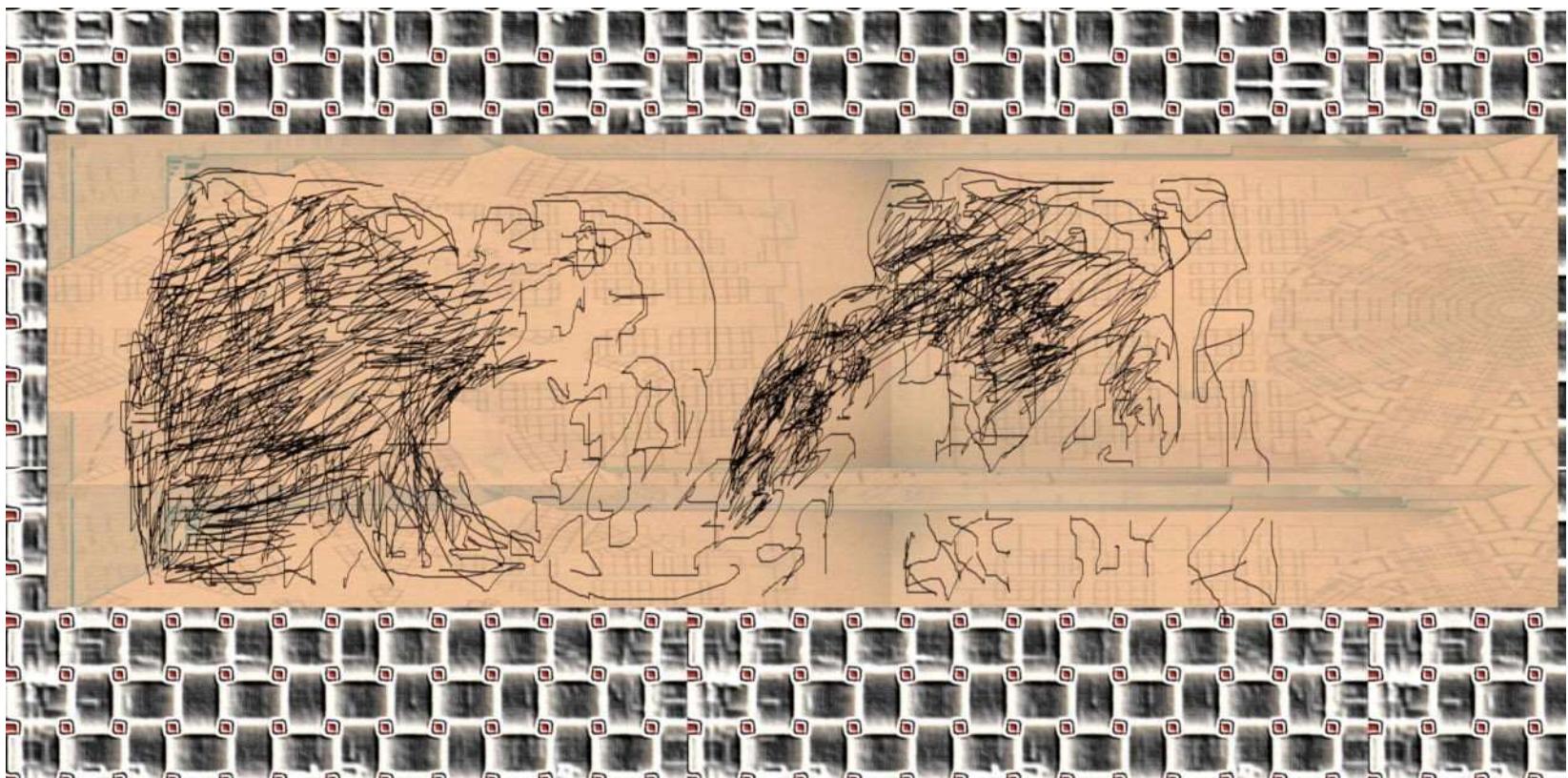
Drawing on eraser with fresco sea of the heart of hearing... (to see...the racing senses)

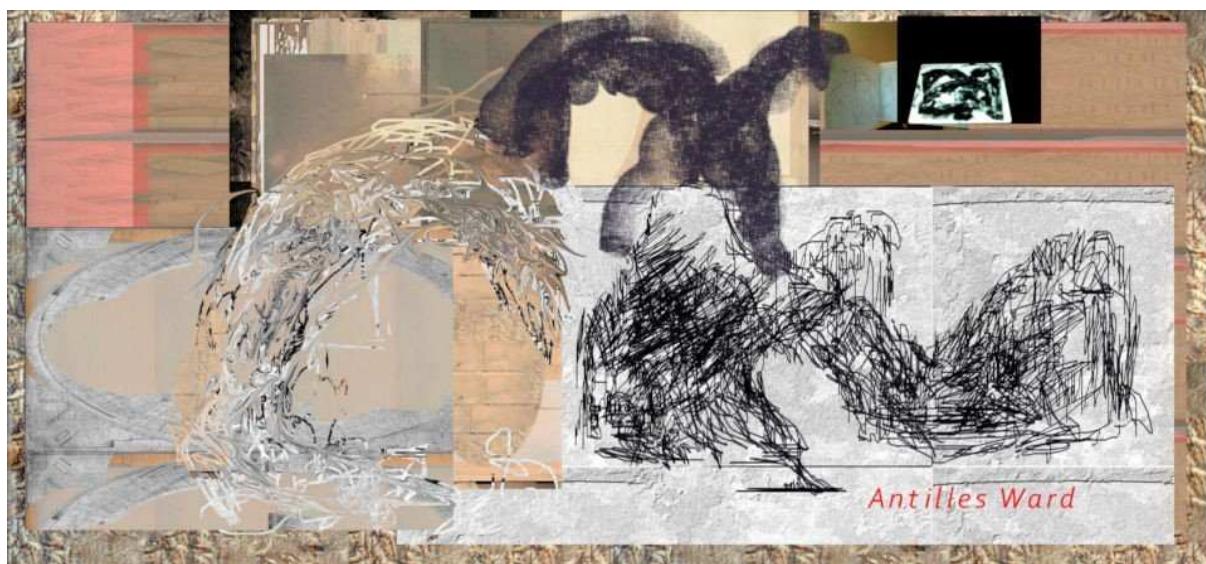










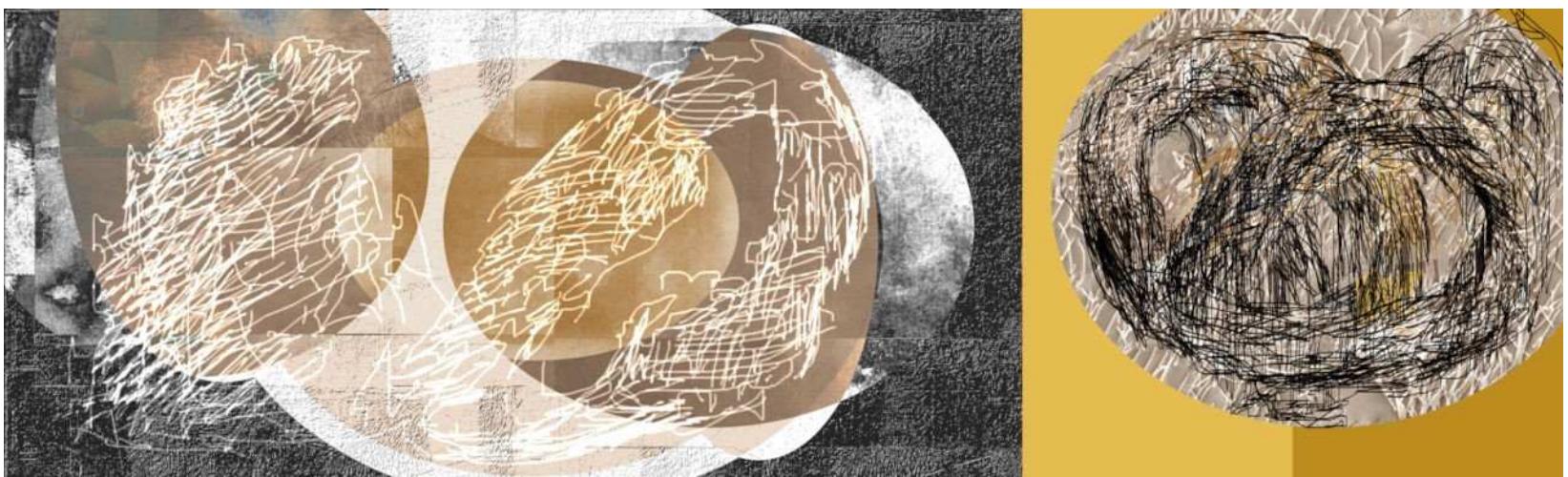


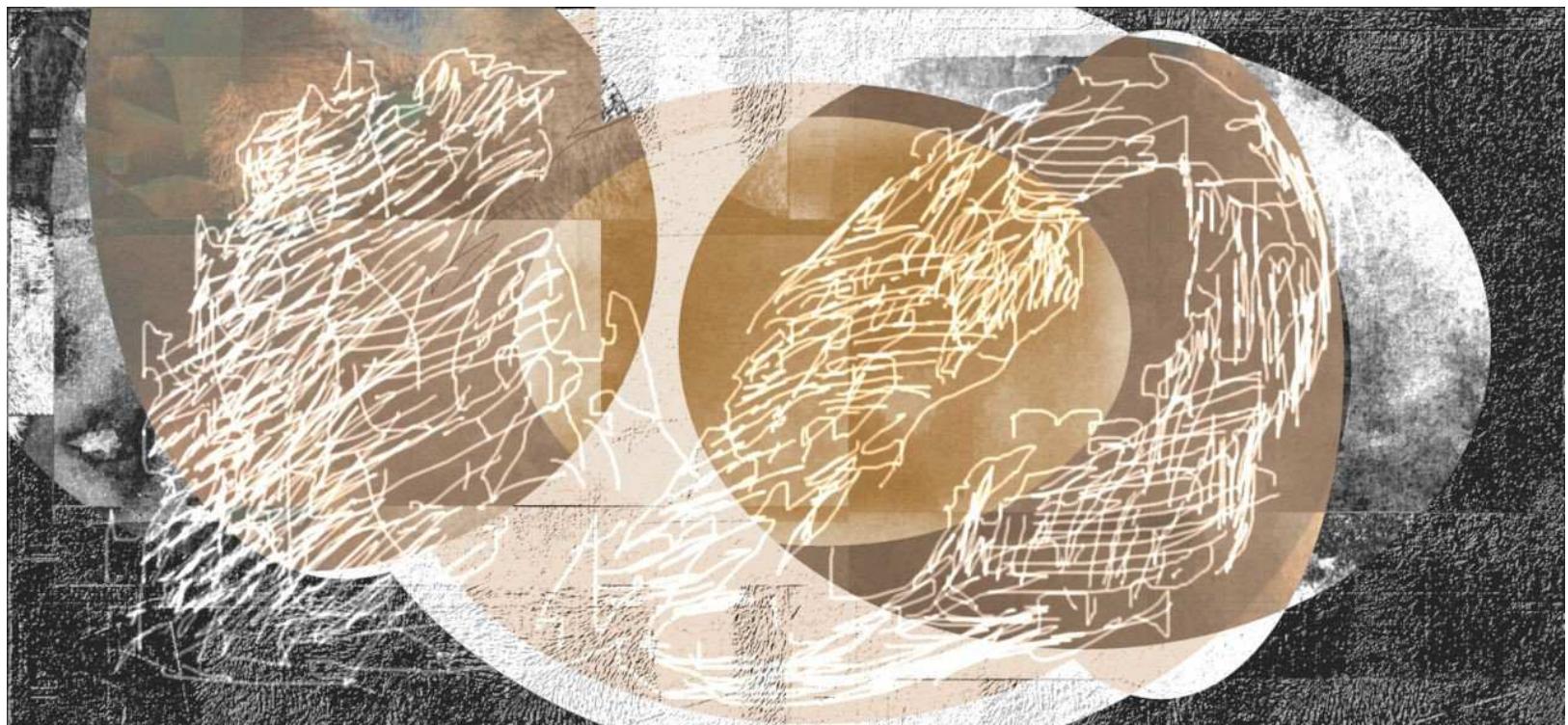
Antilles Ward

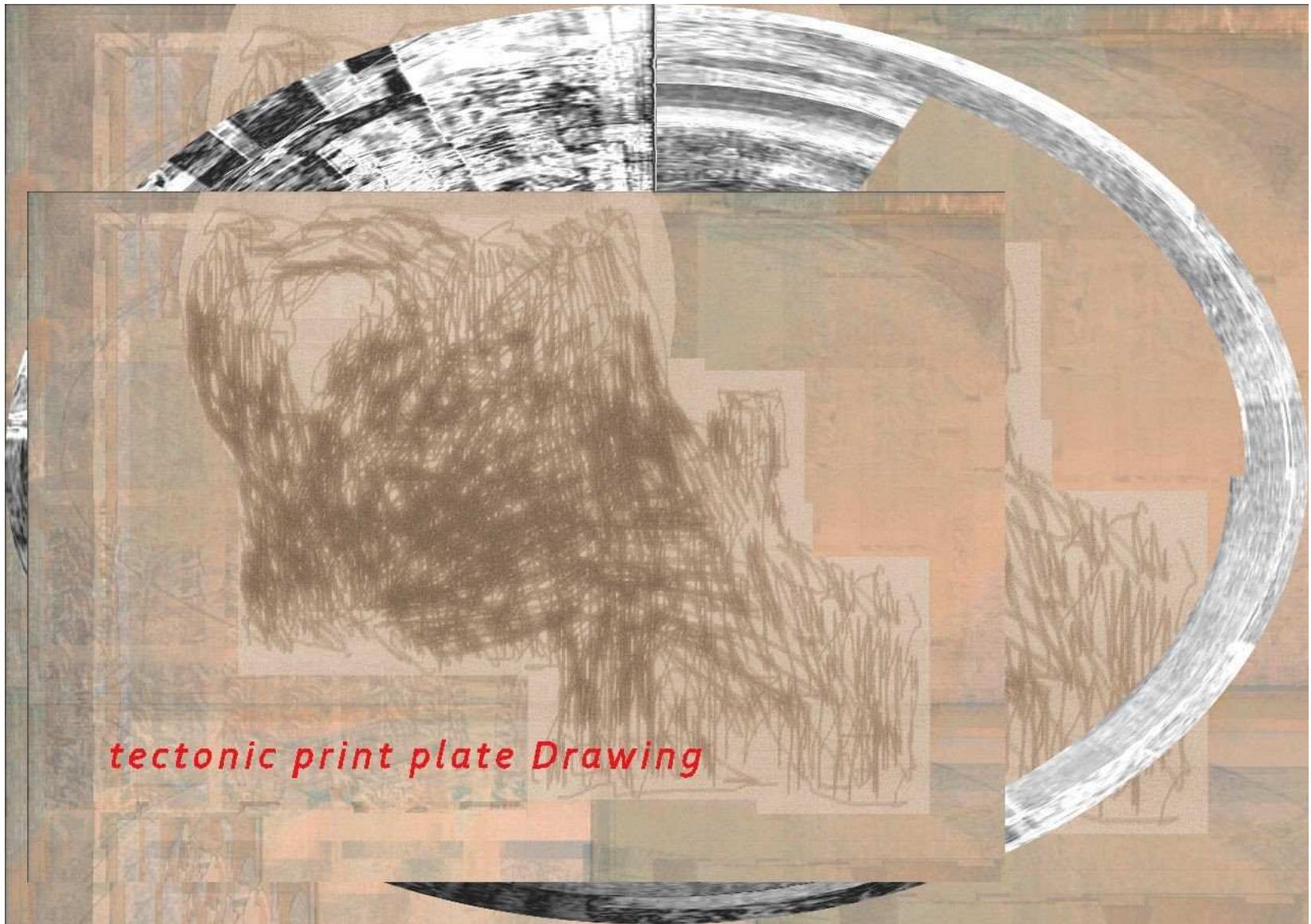


Turbulence of the last stroke and in inadvice of the lake's Progress



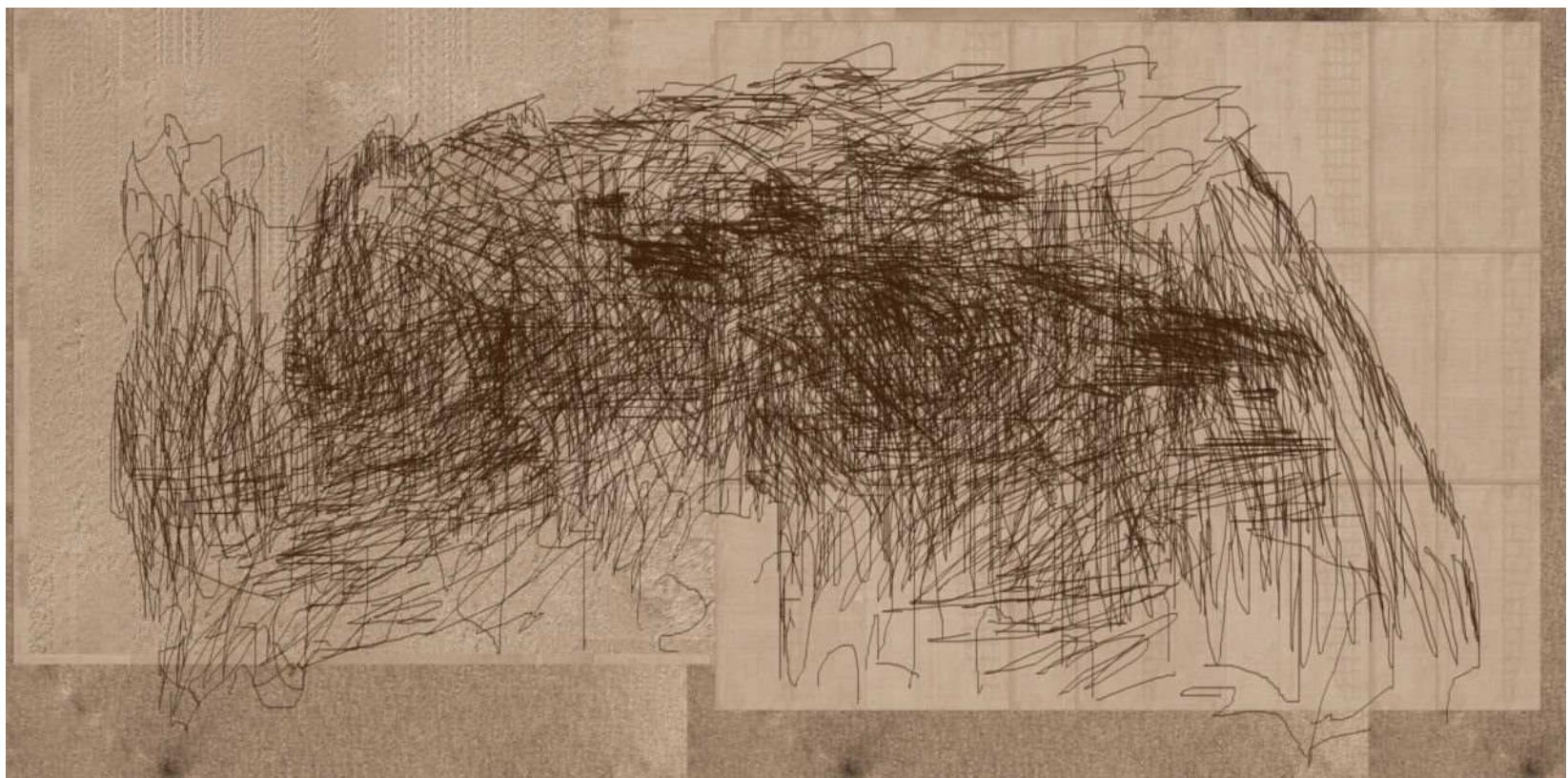


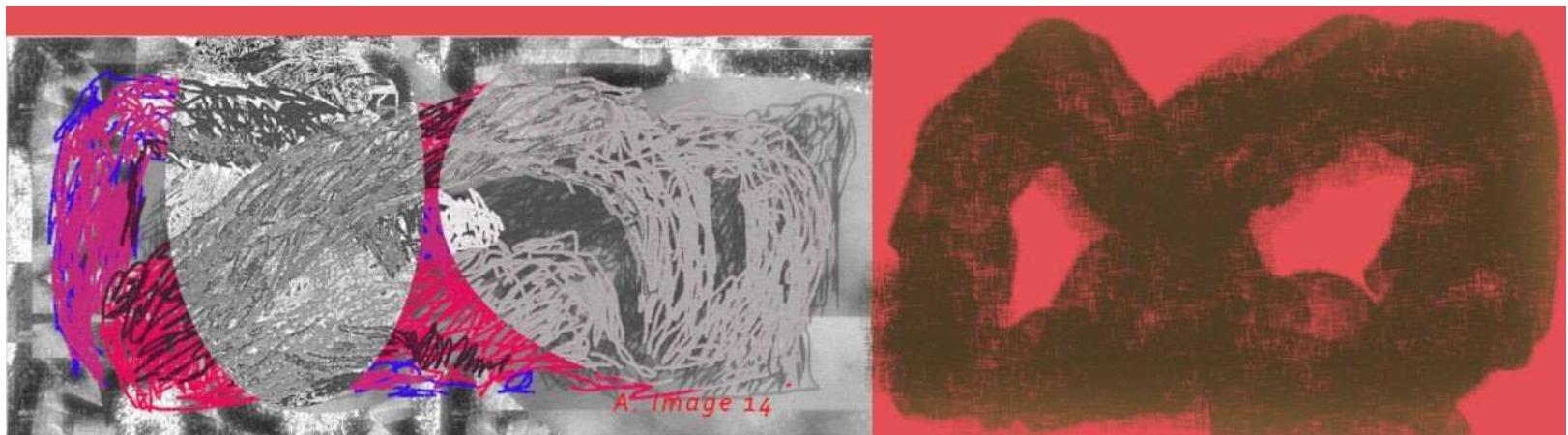


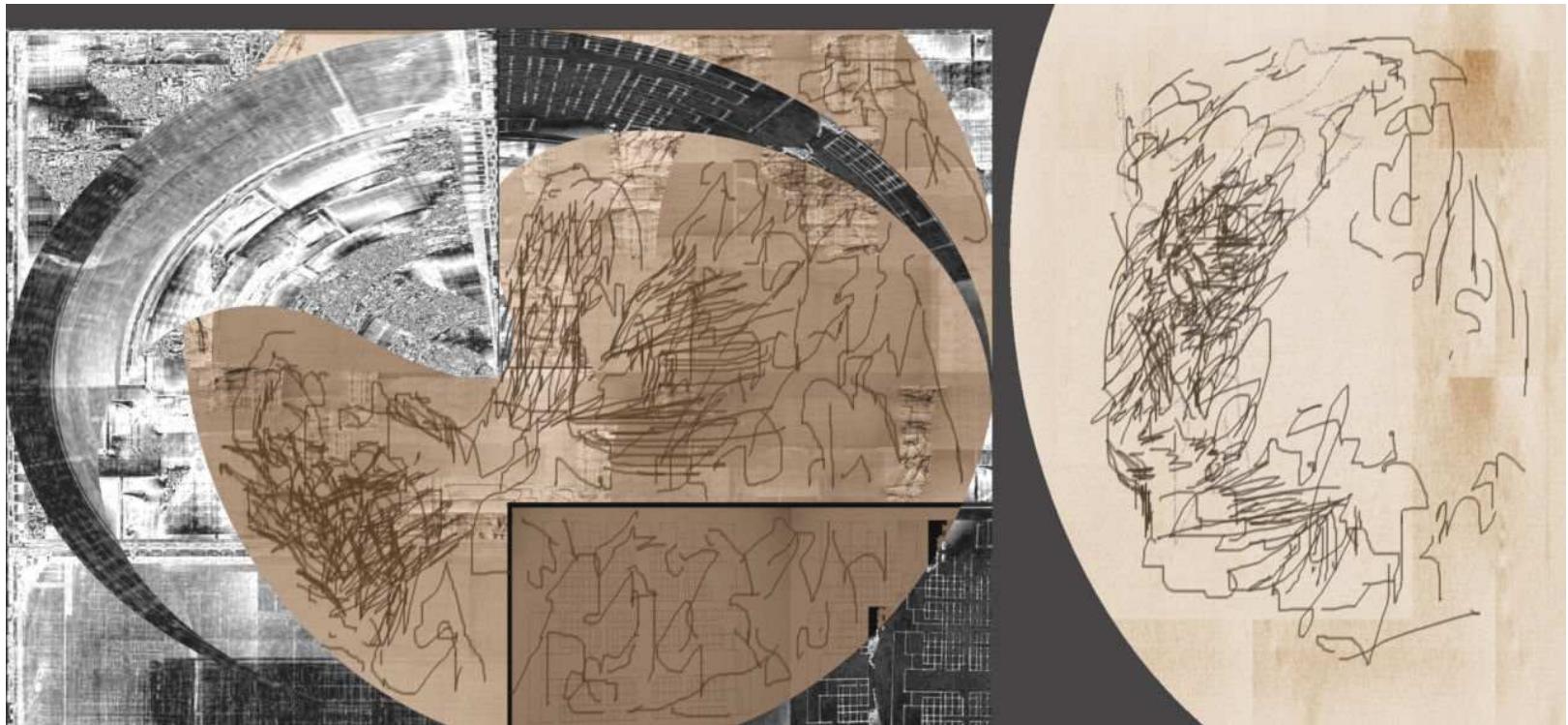


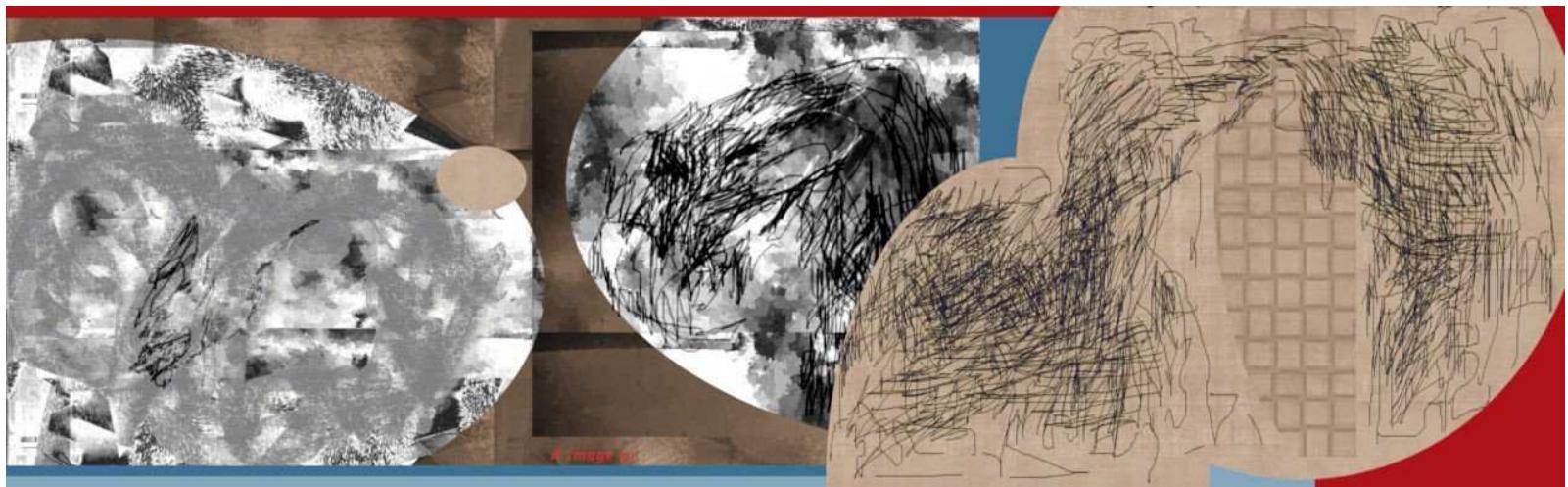
tectonic print plate Drawing

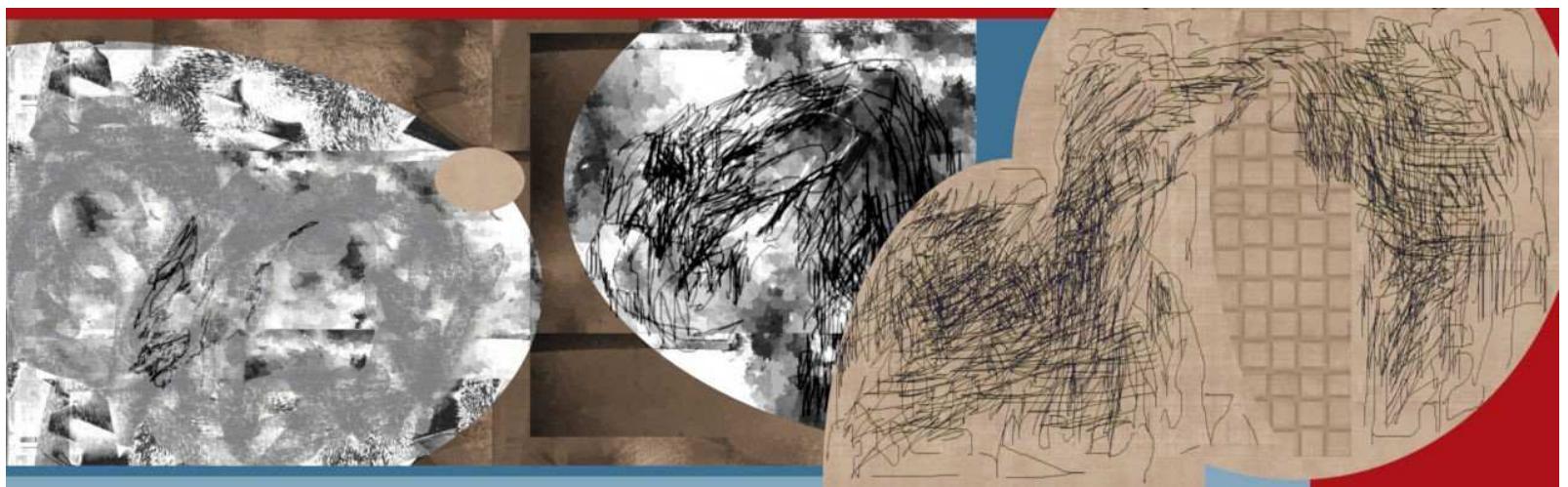






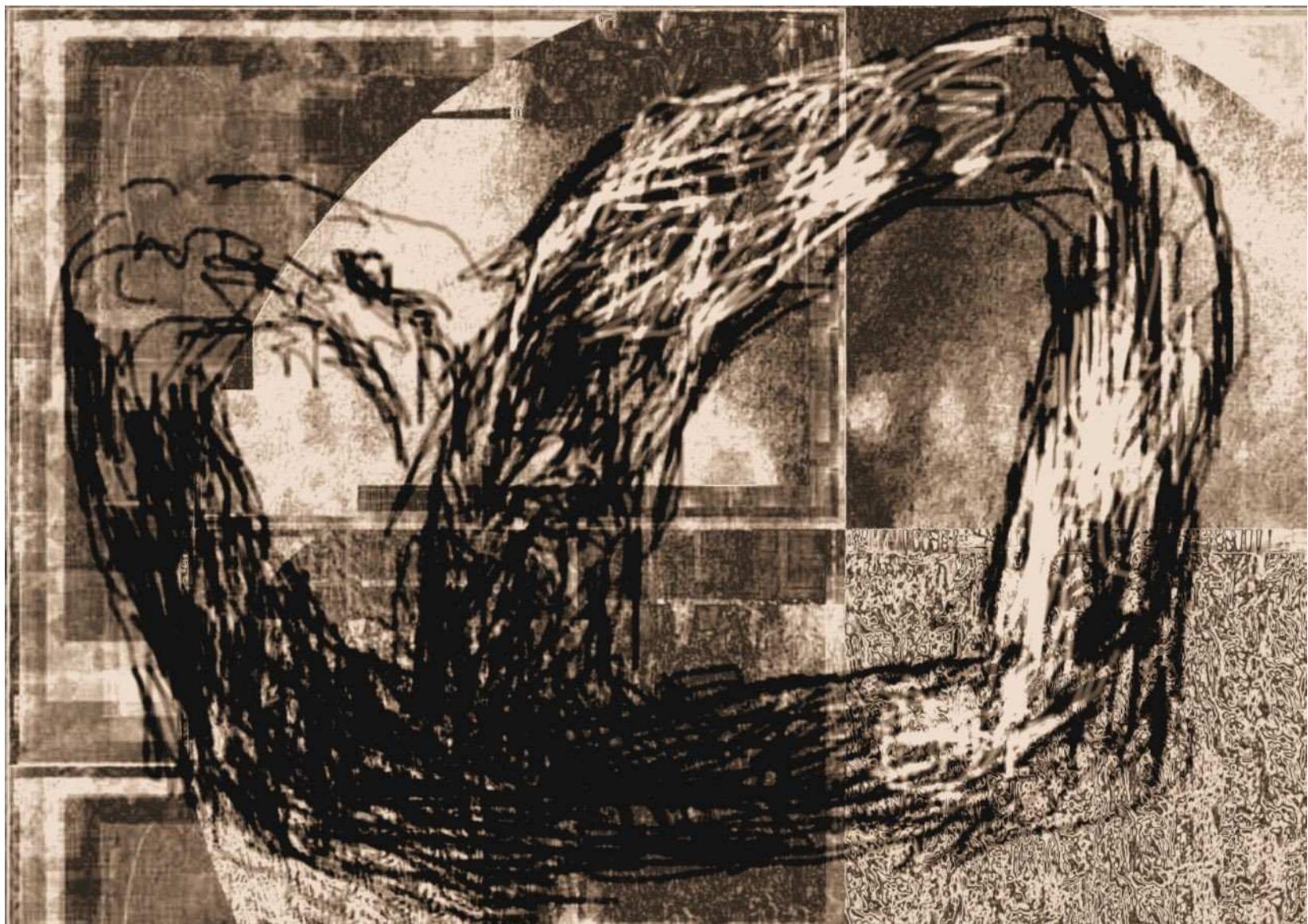


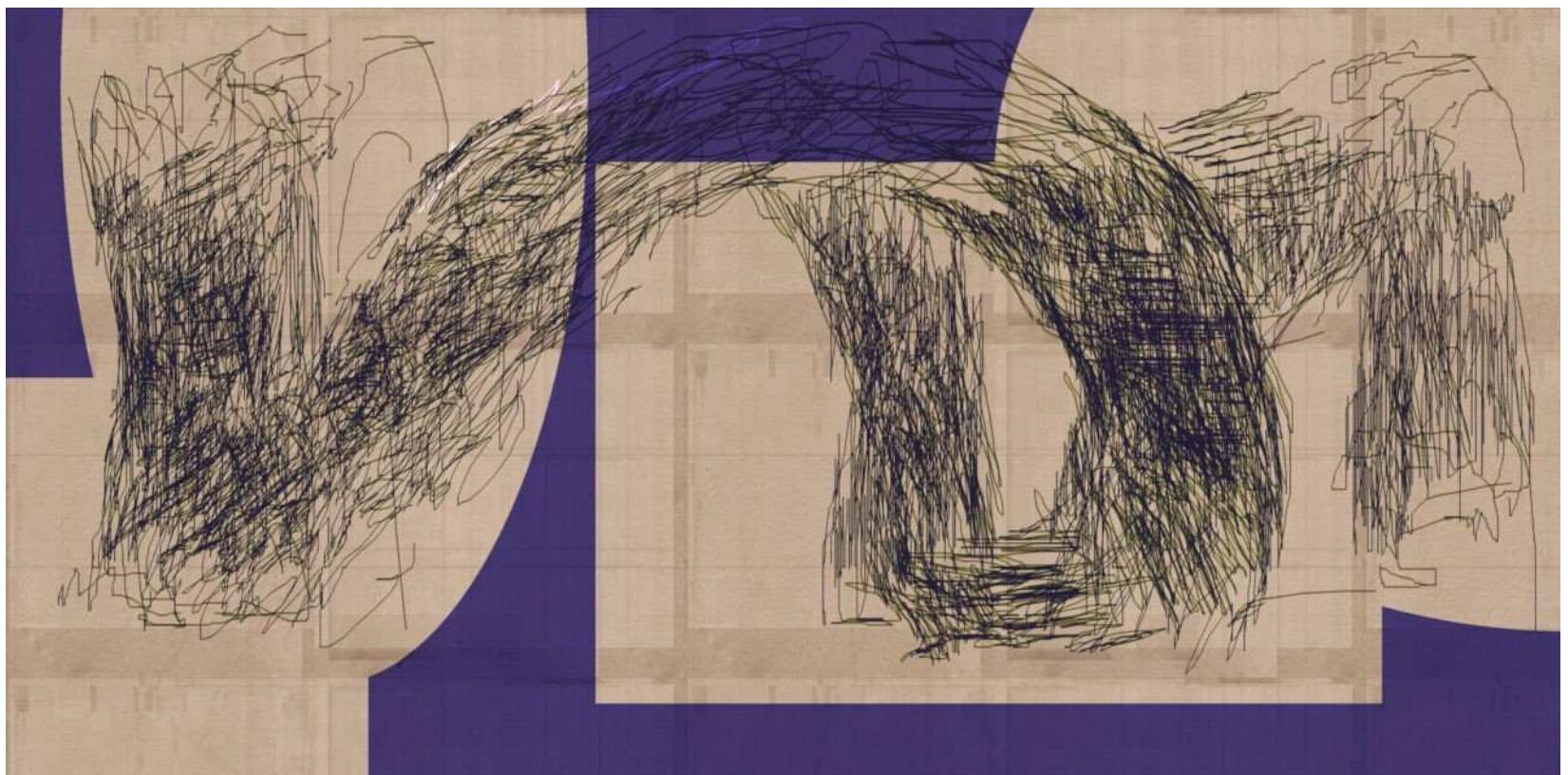


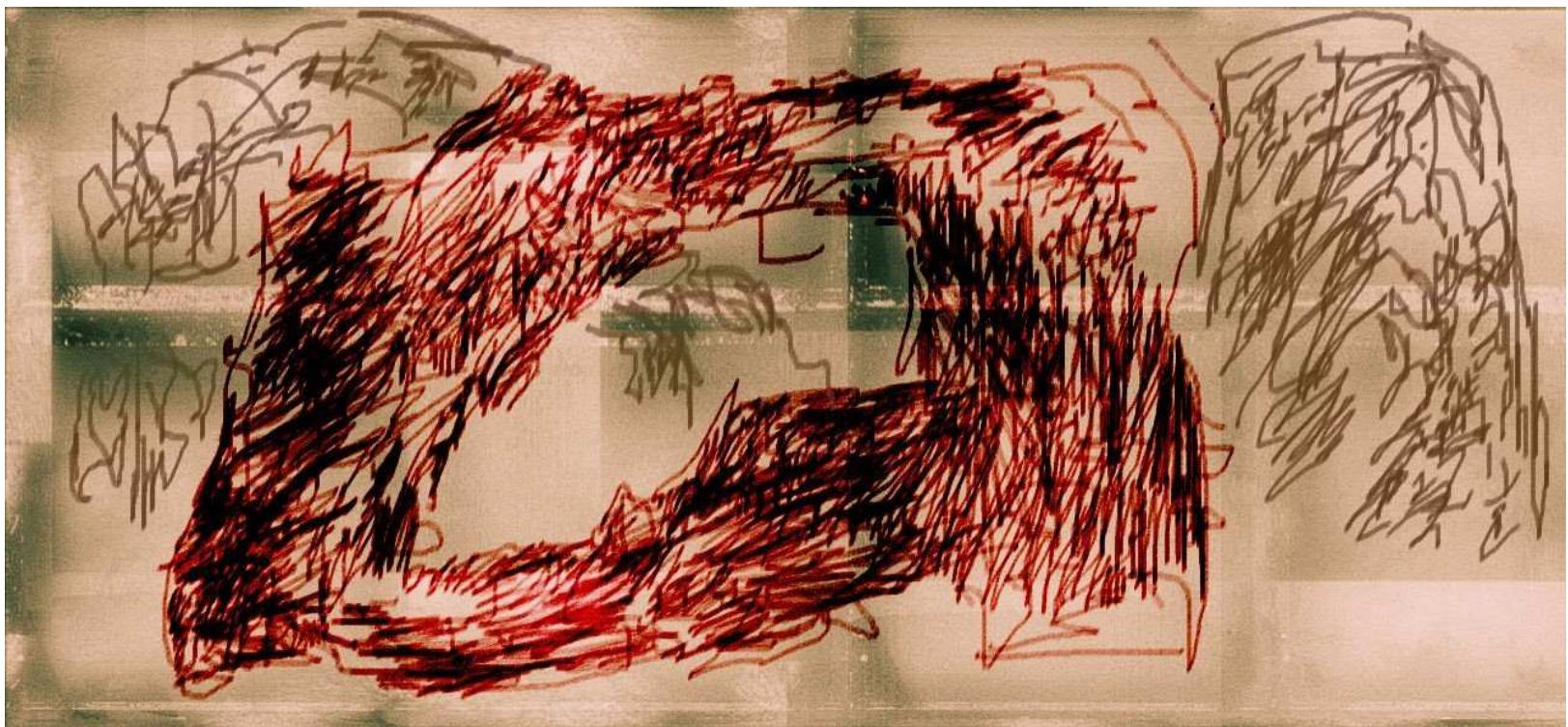


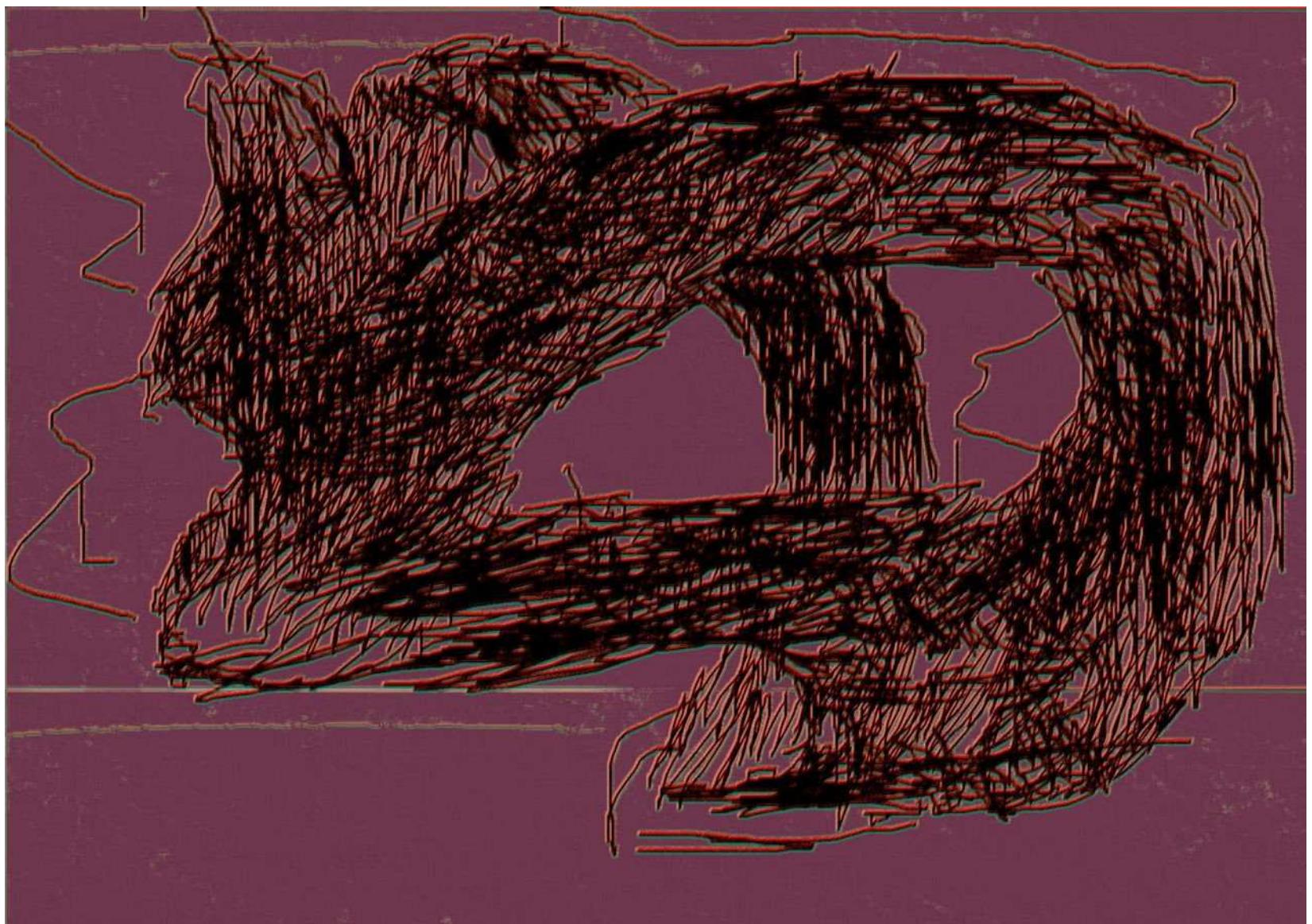


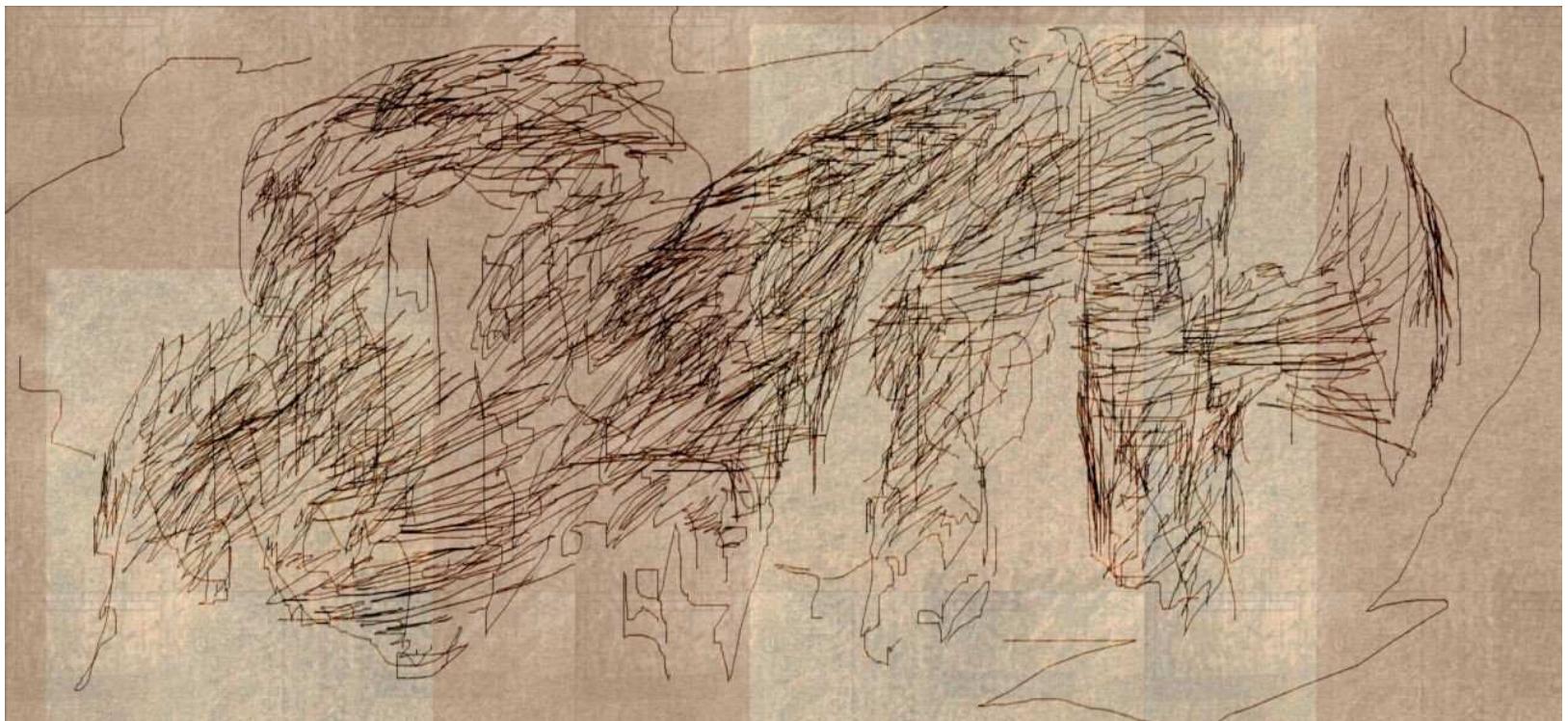
A. Image 12

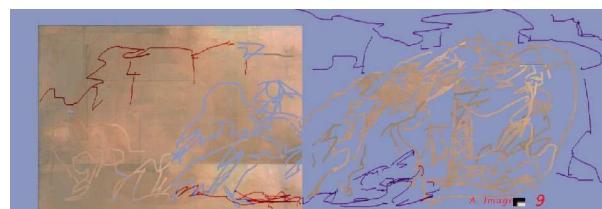
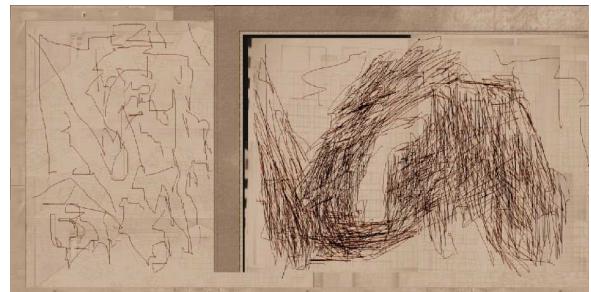
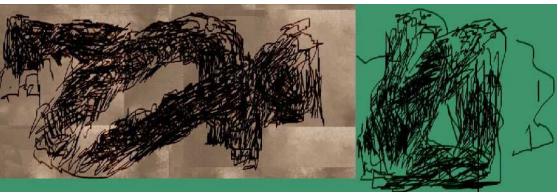
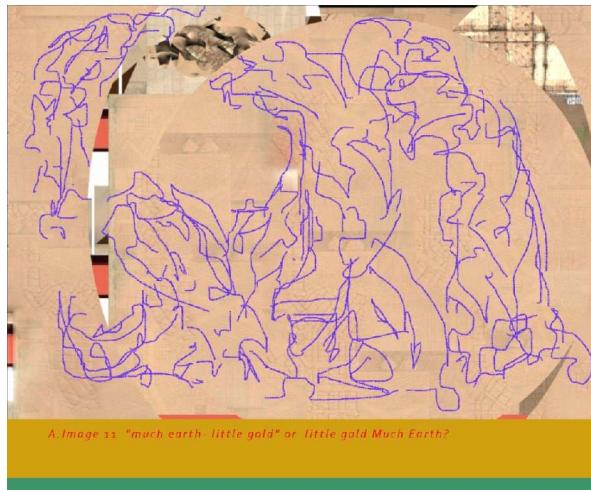
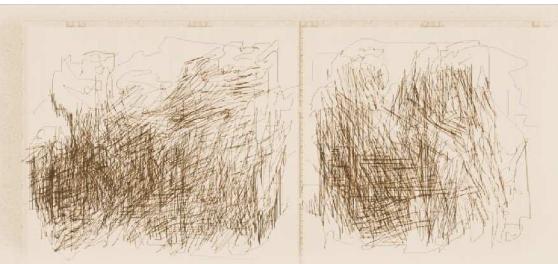


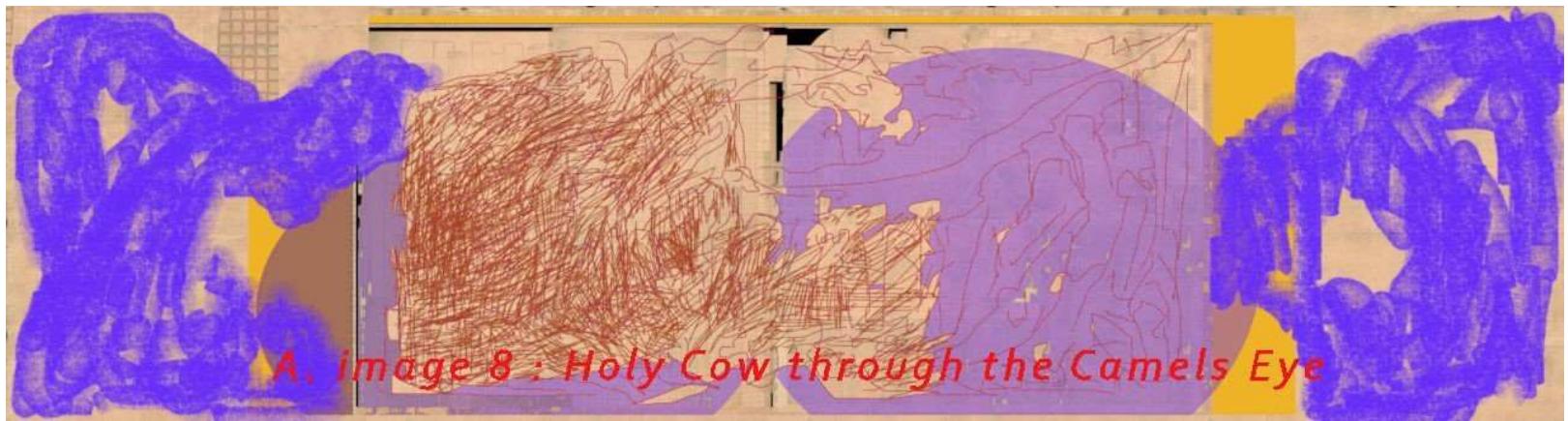




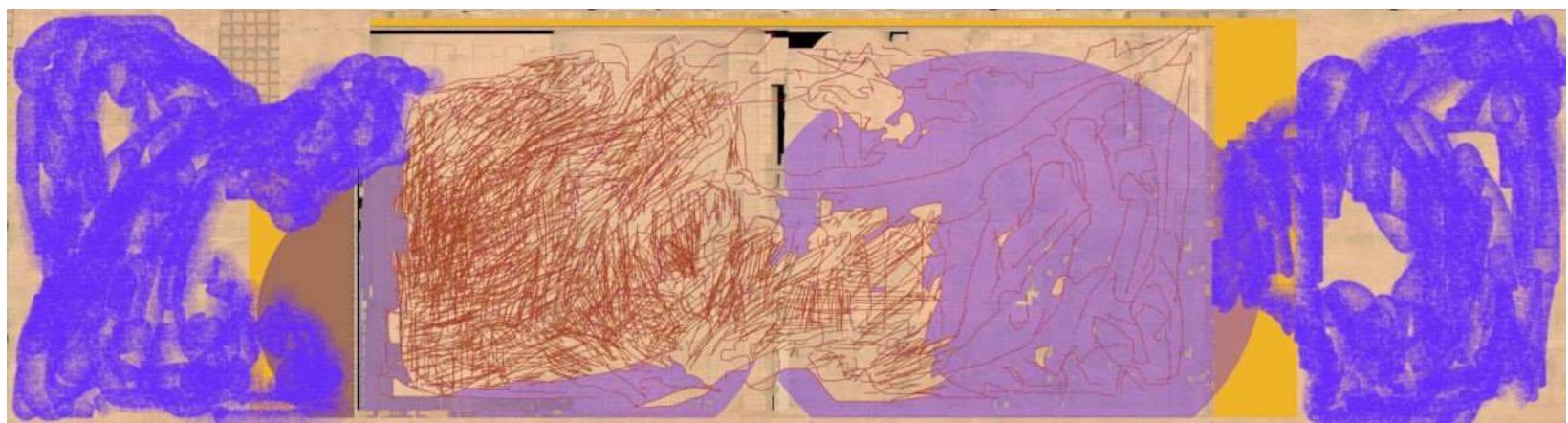


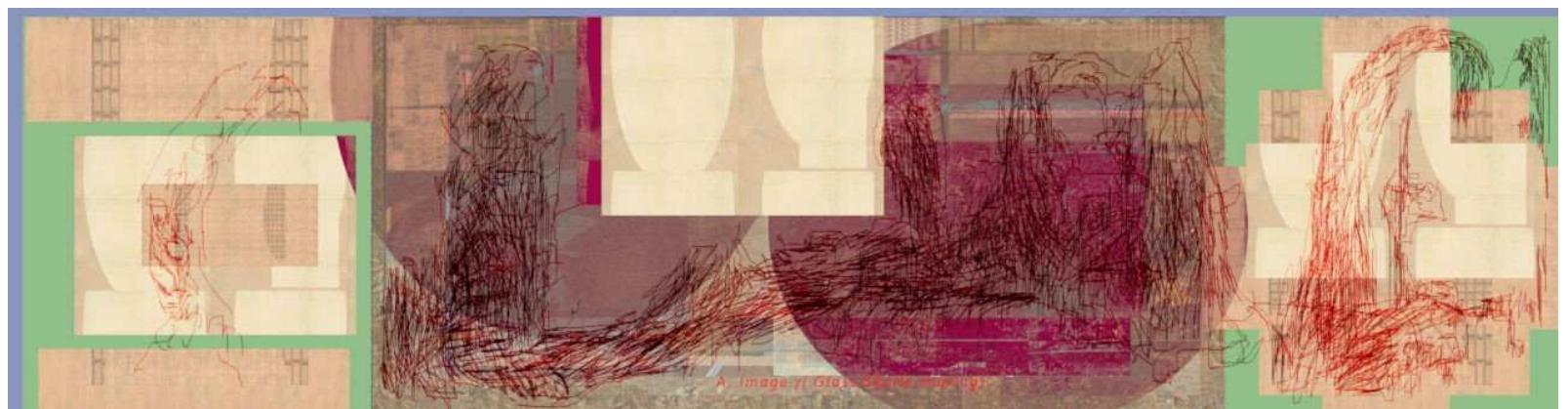


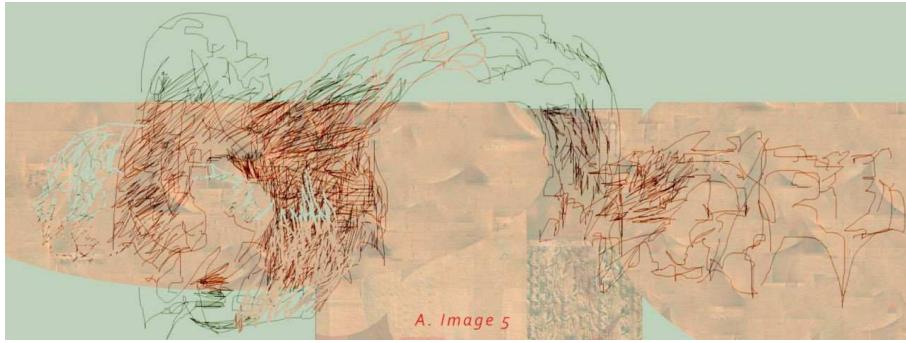
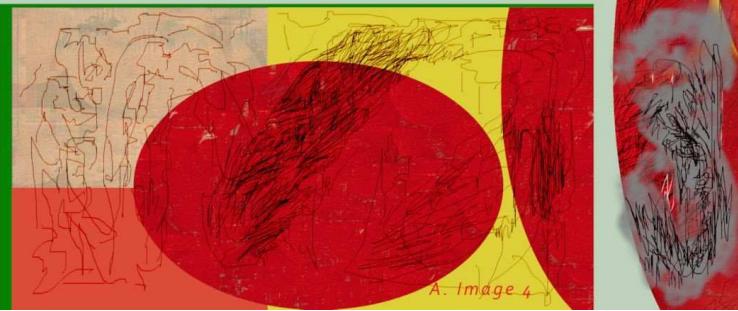




A. image 8 : Holy Cow through the Camels Eye

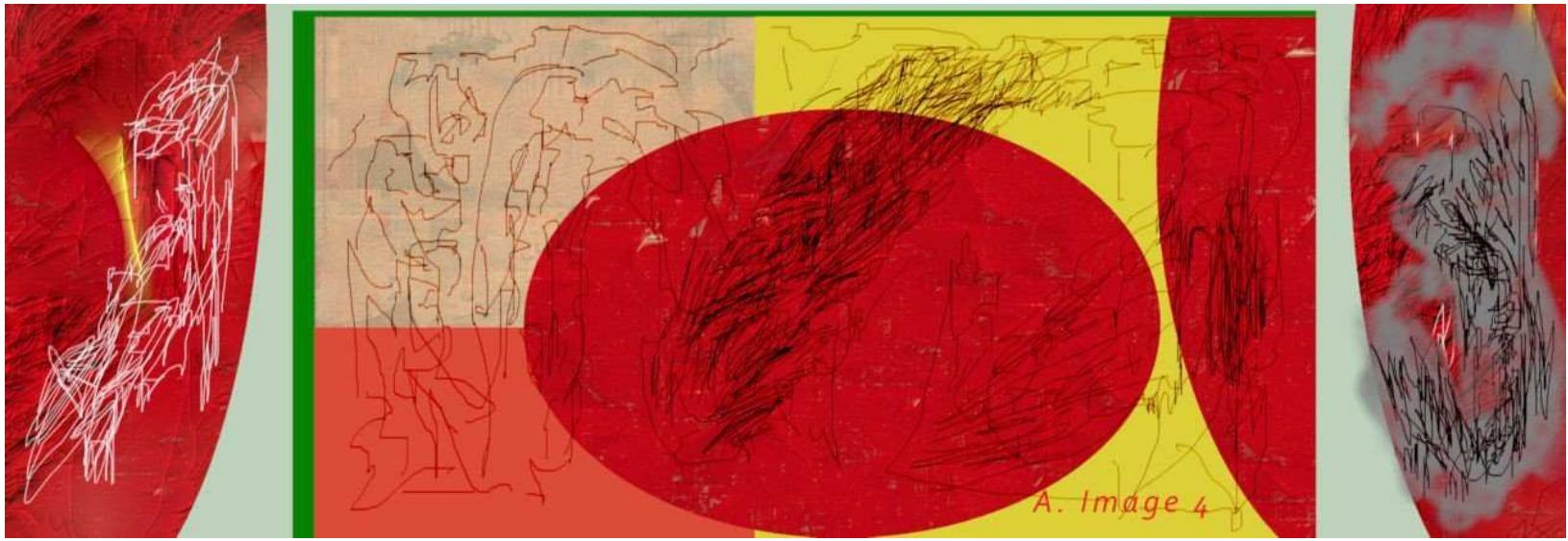


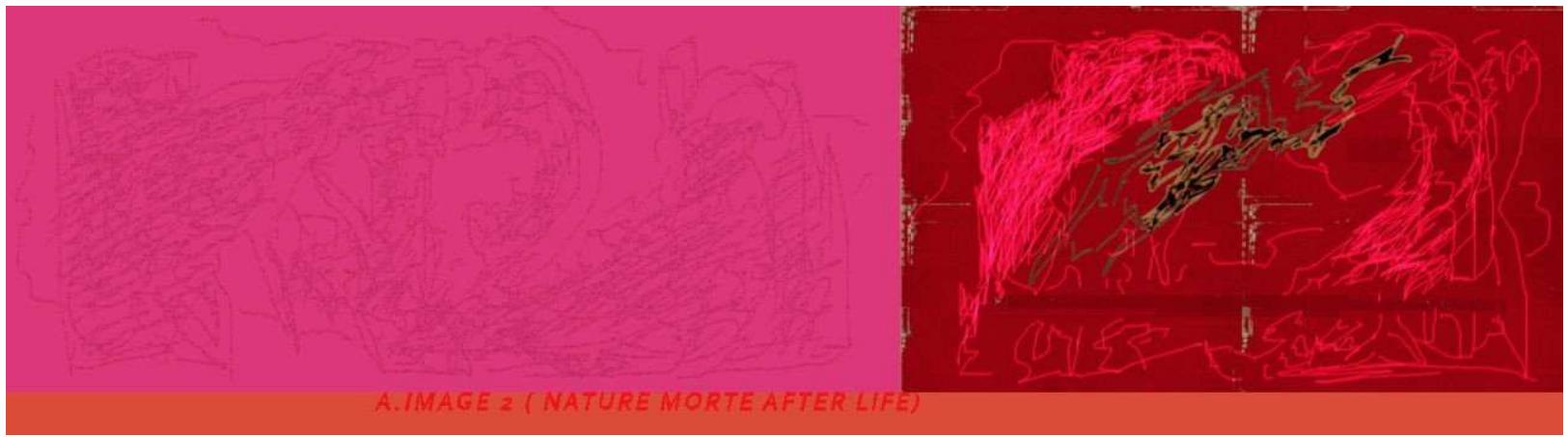




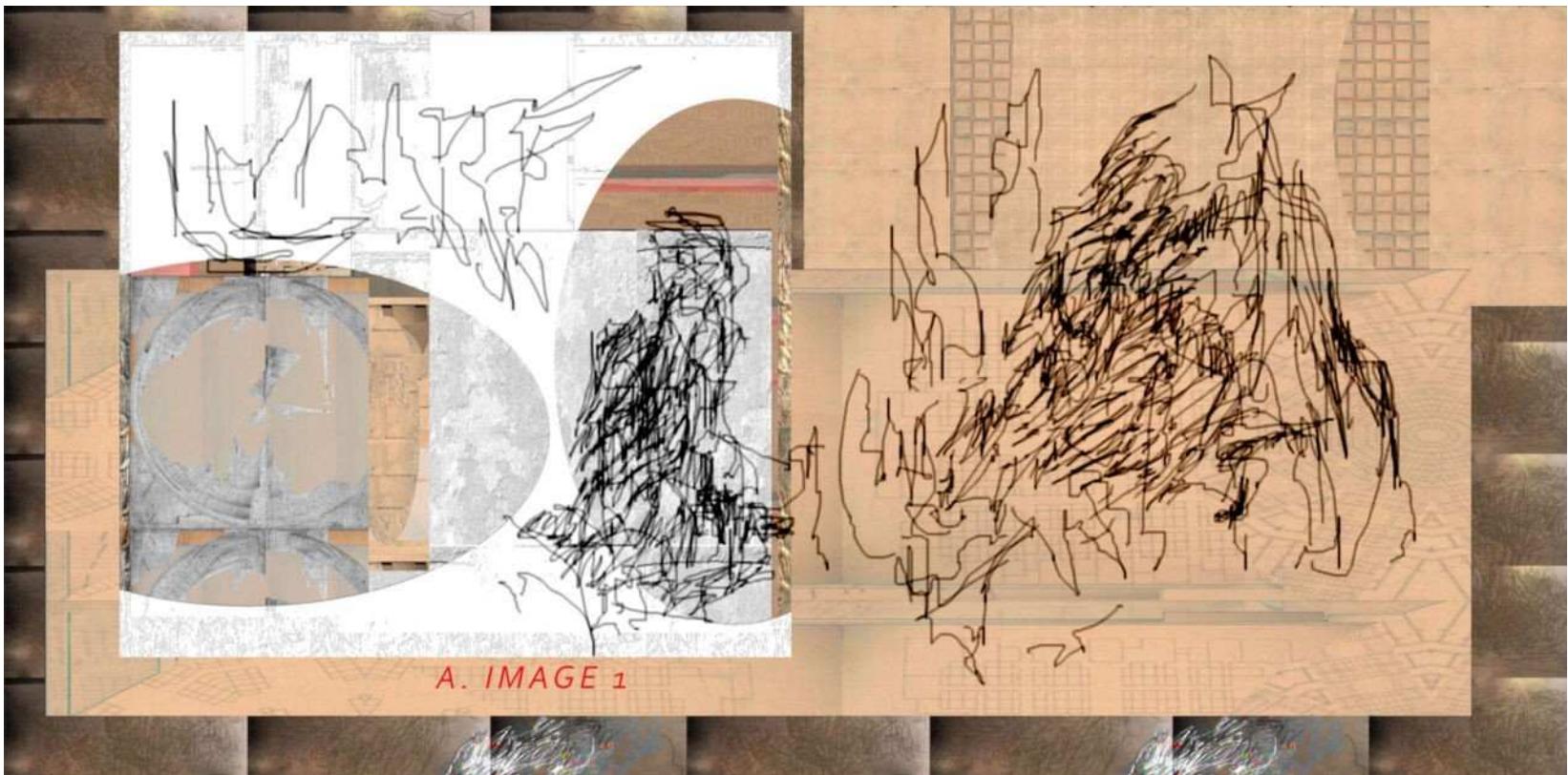


A. Image 6



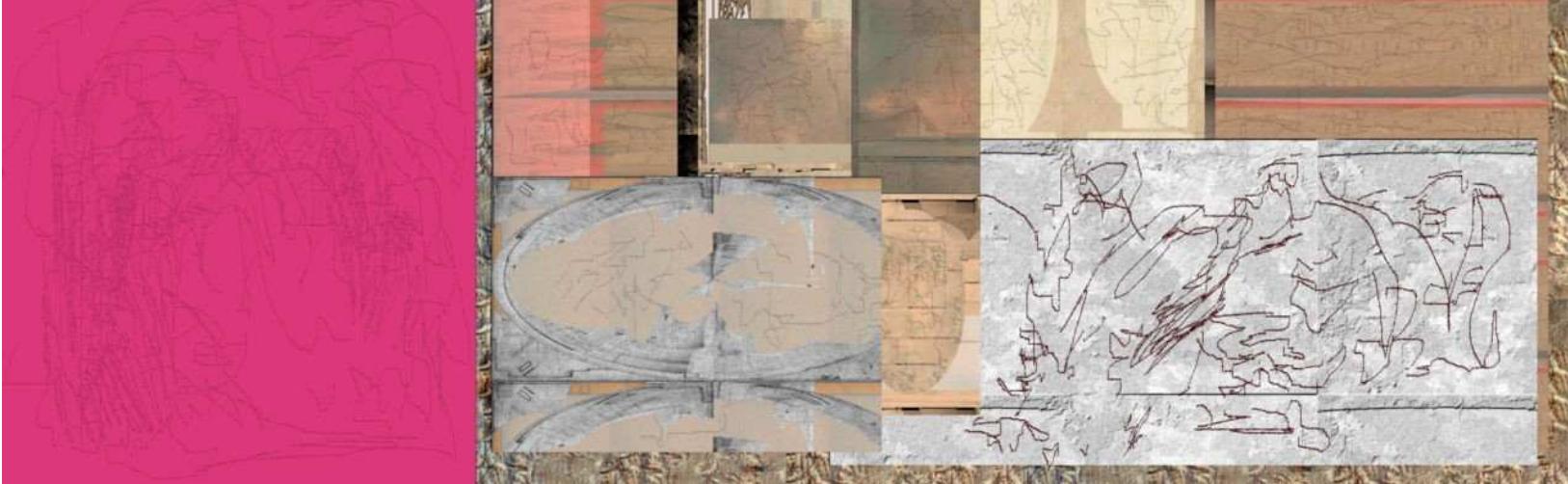


A. IMAGE 2 (NATURE MORTE AFTER LIFE)



A. IMAGE 1

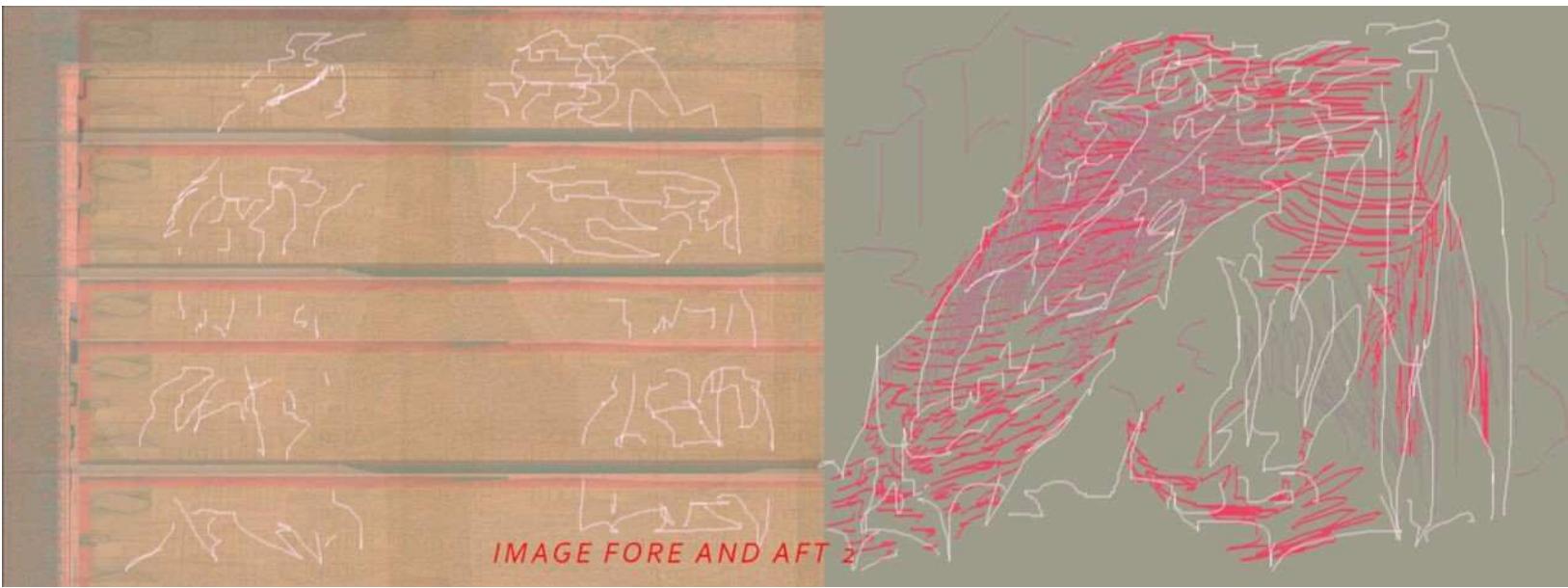




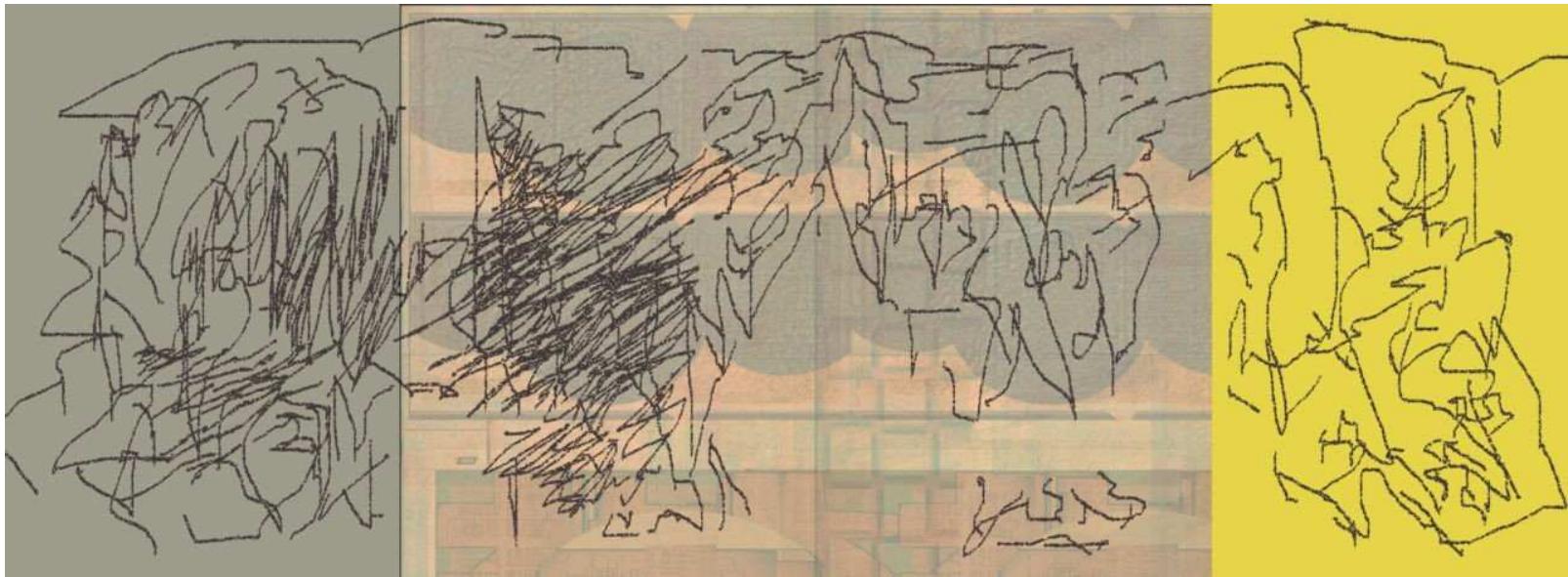


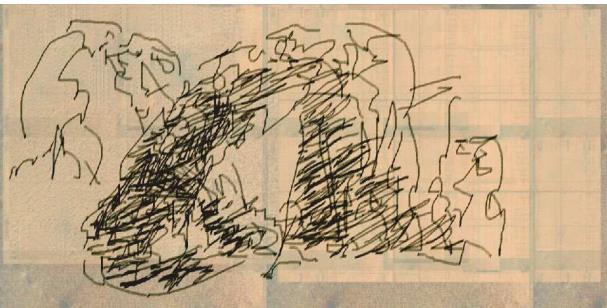
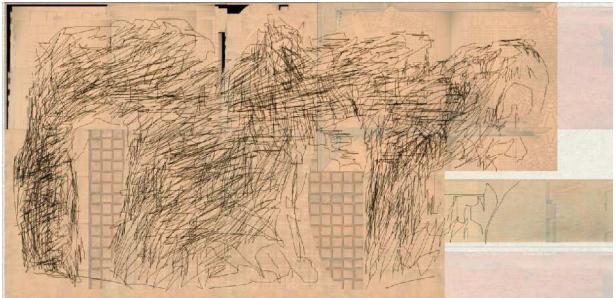
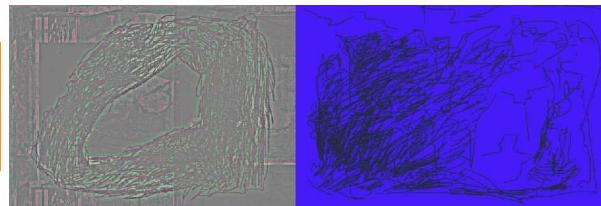
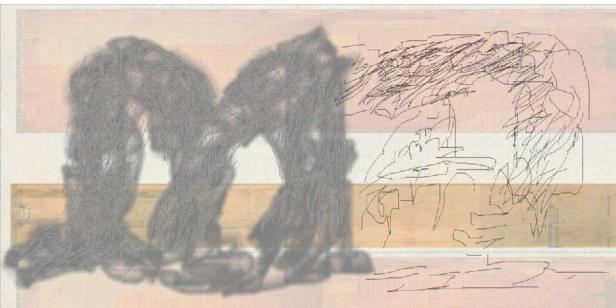




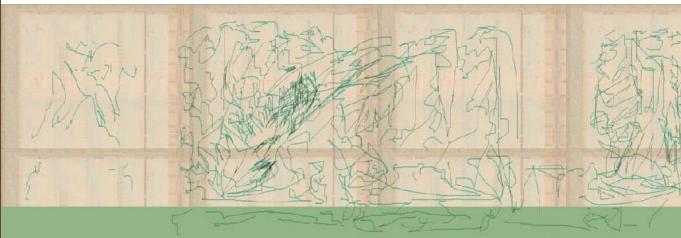
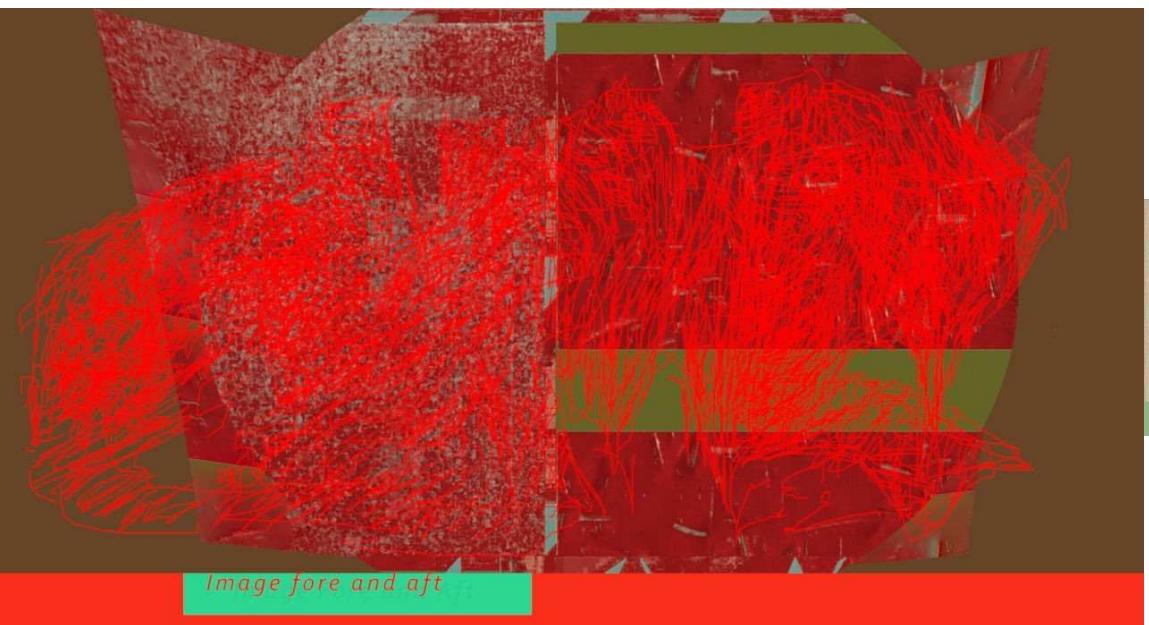




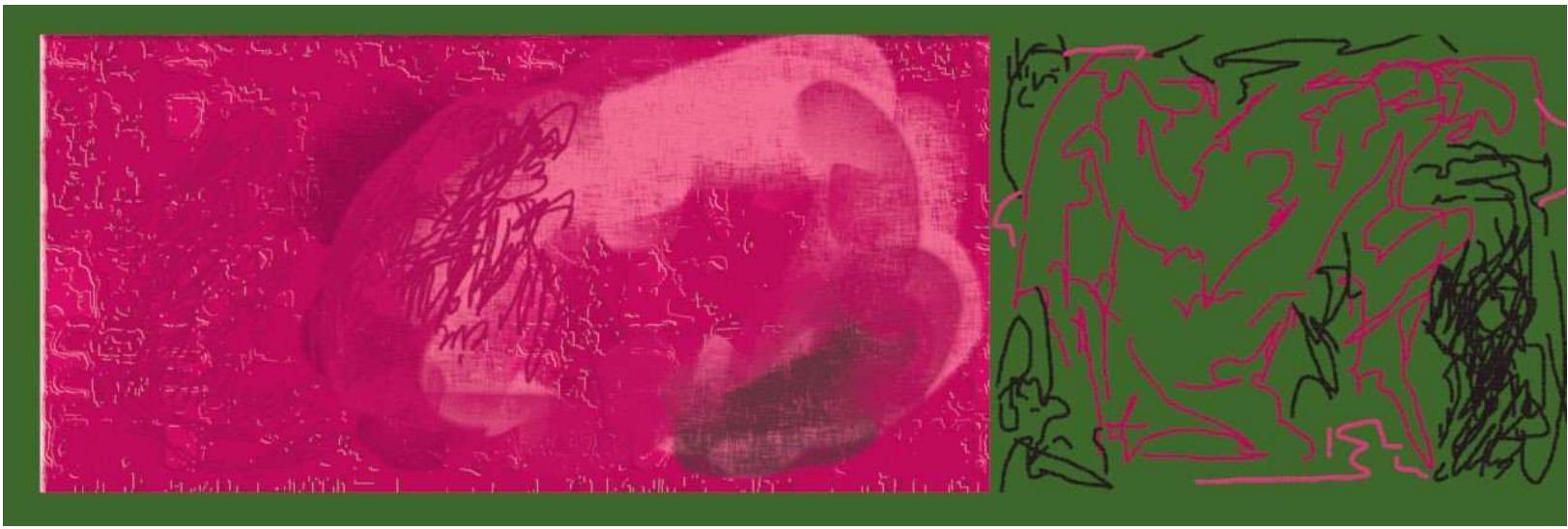




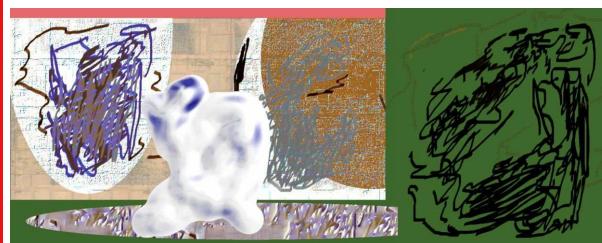
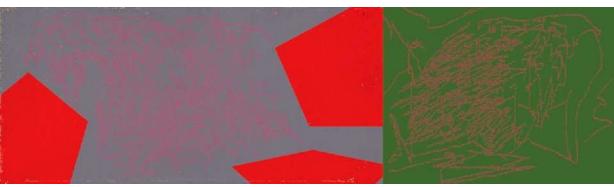


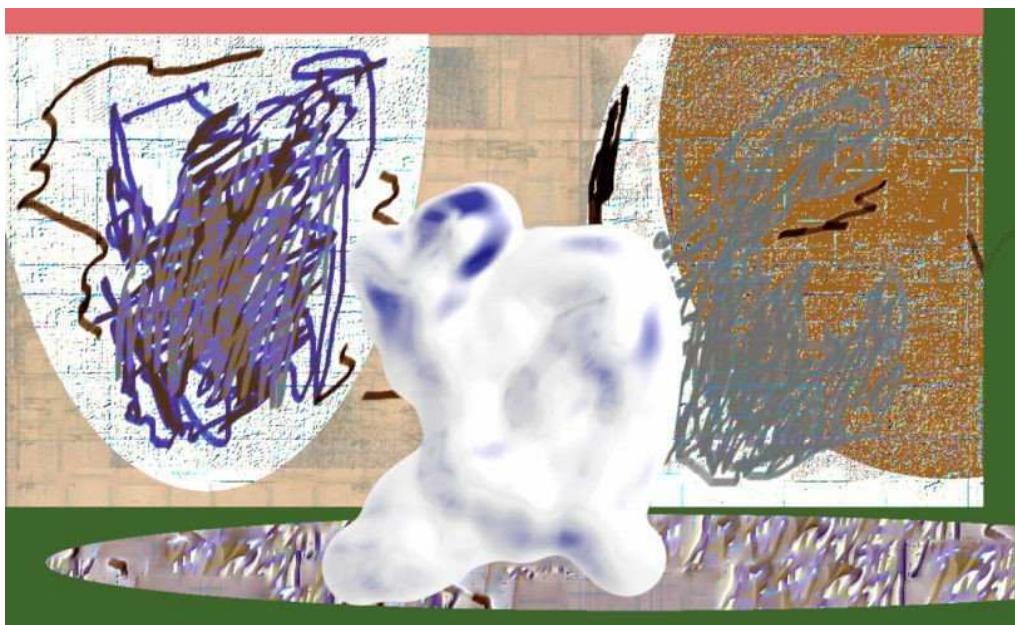


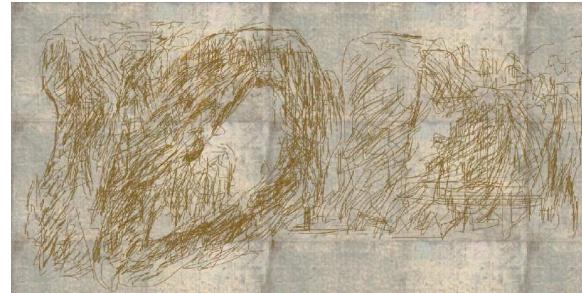
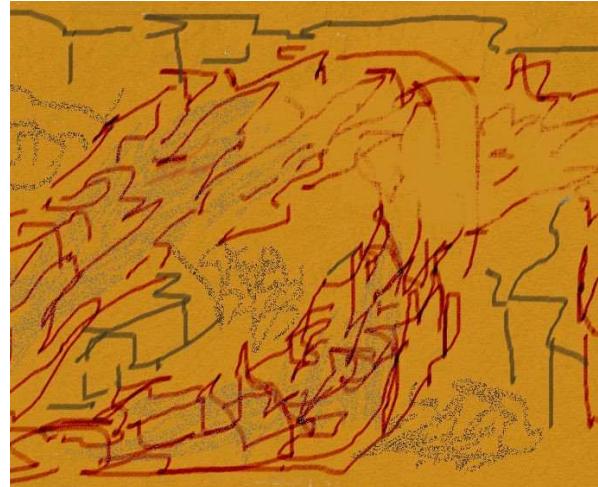
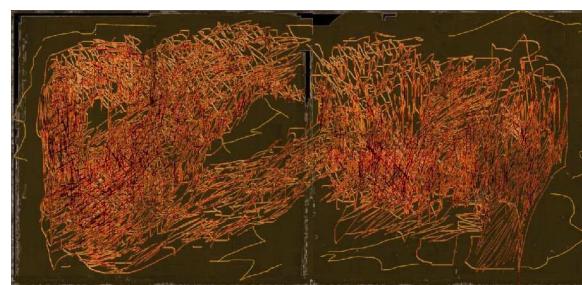
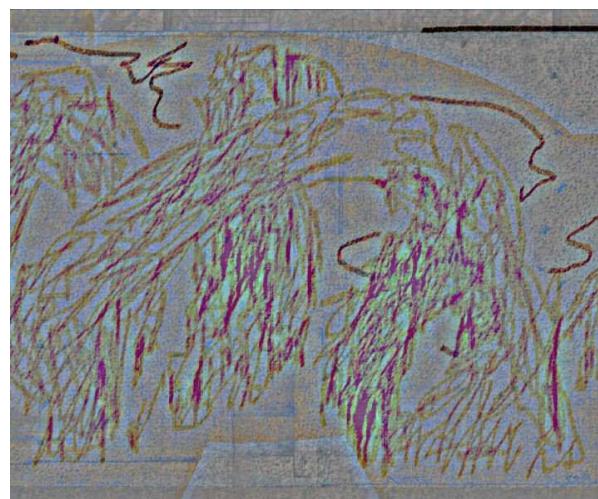
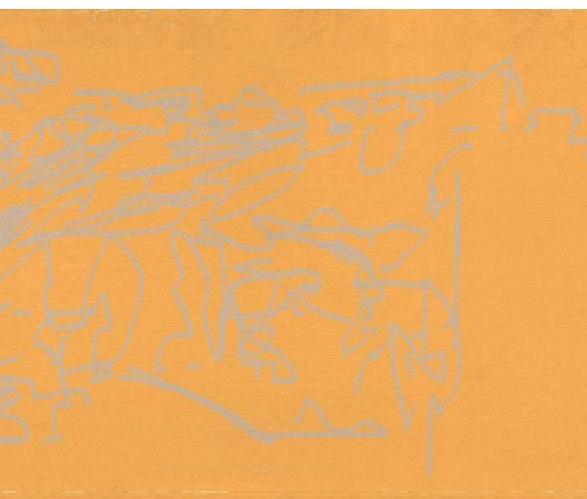
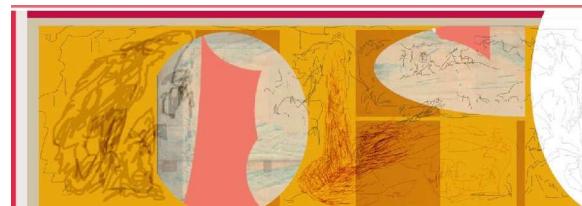


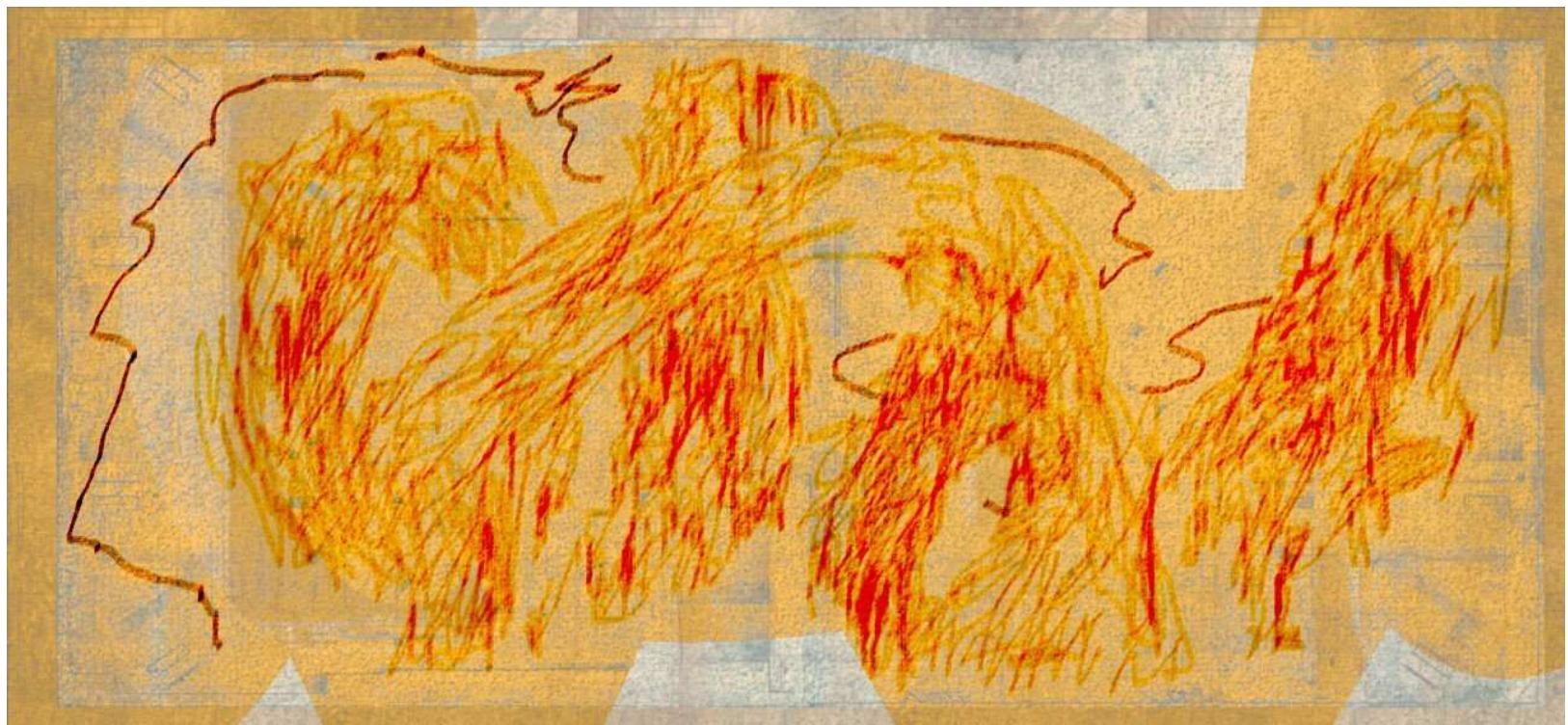


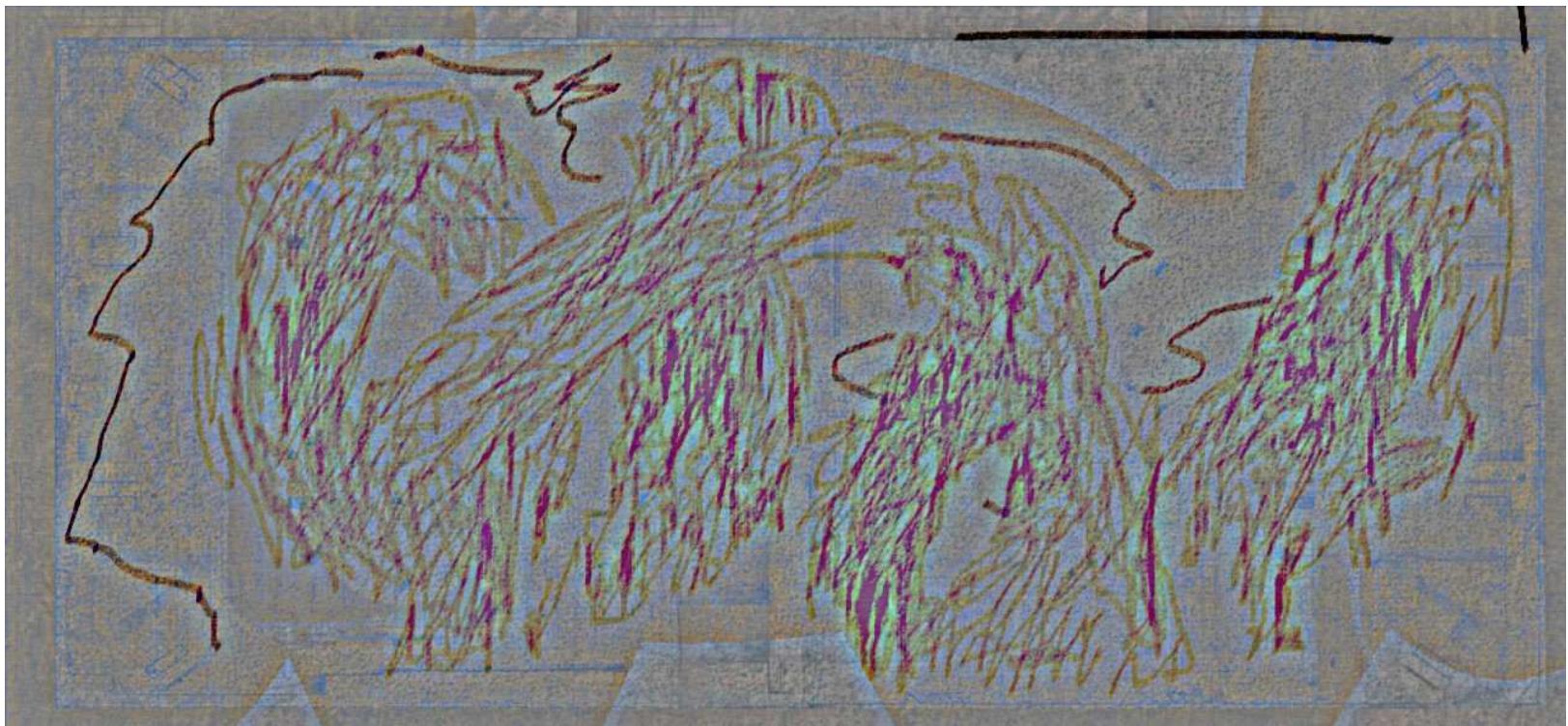


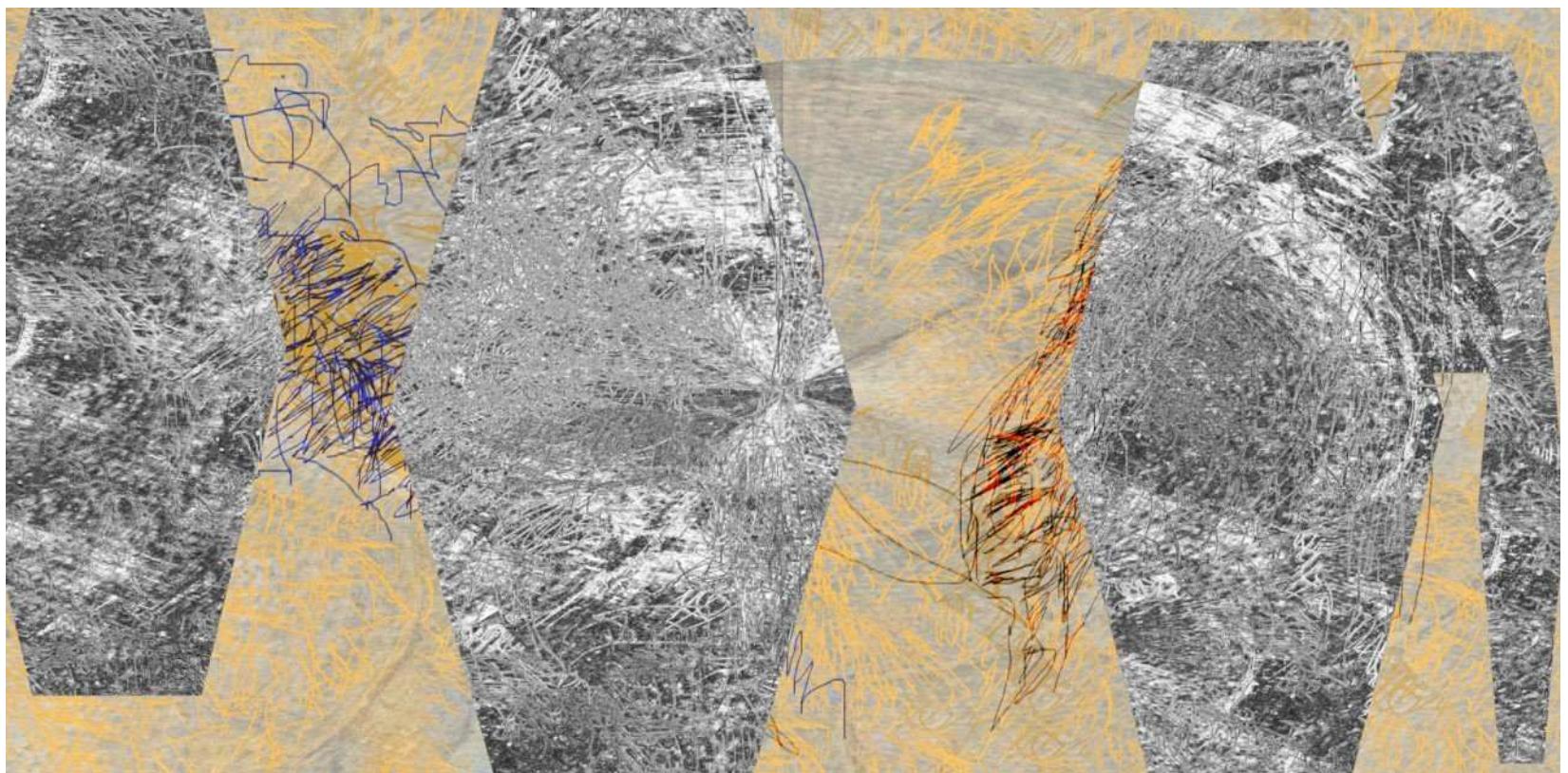






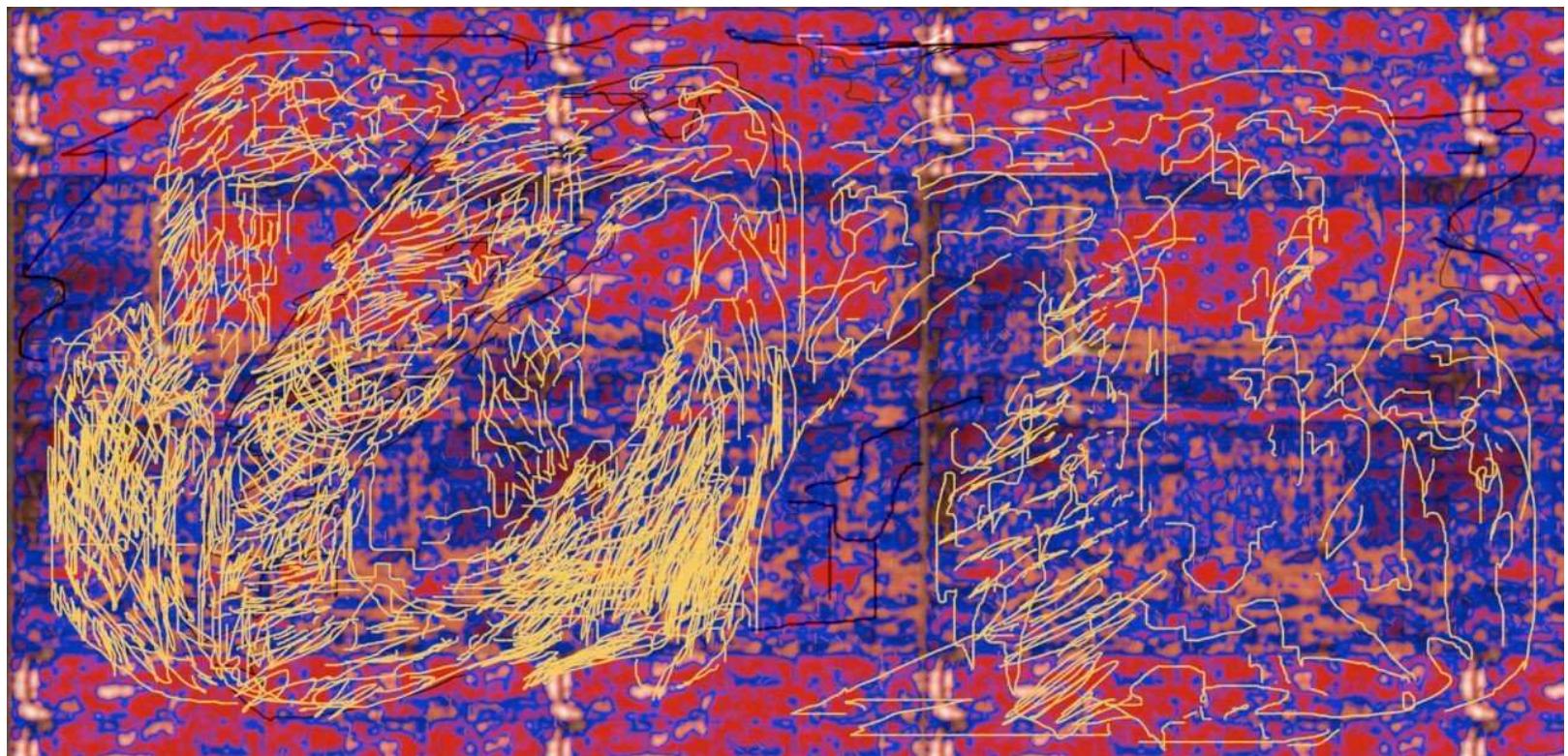


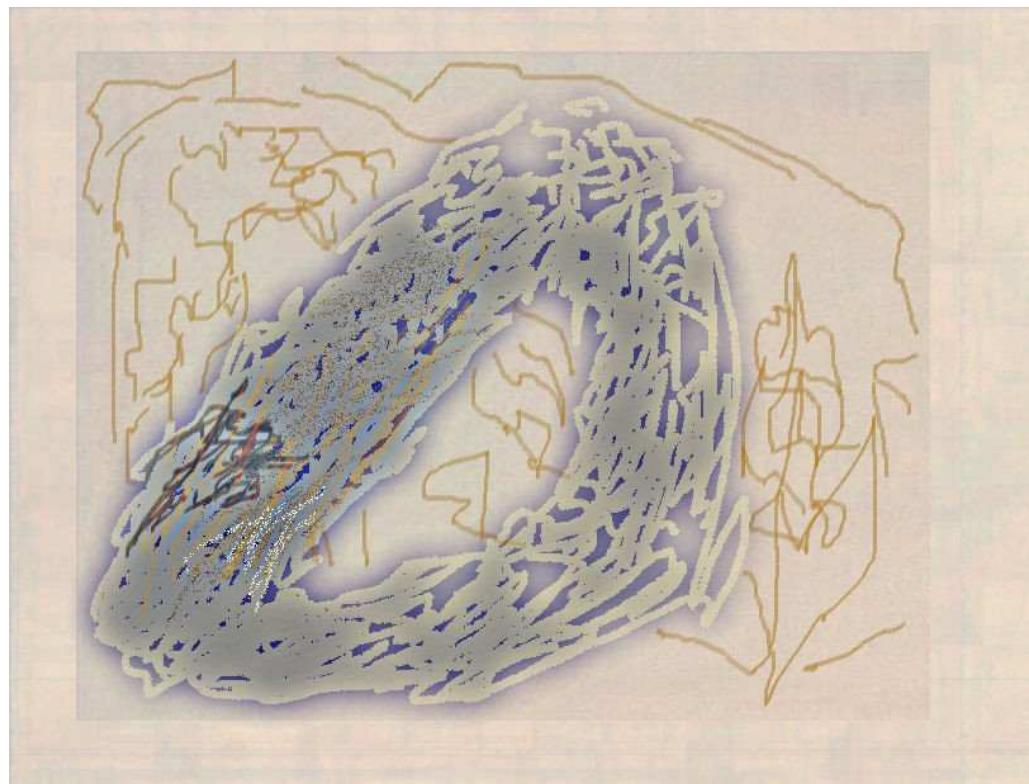


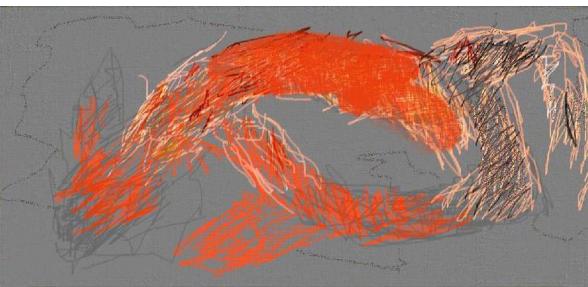
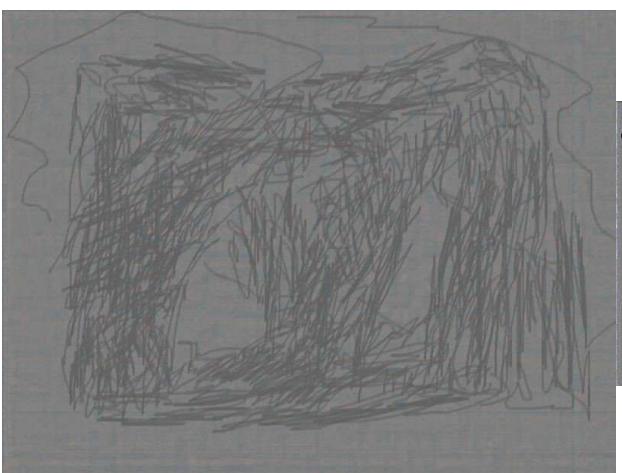
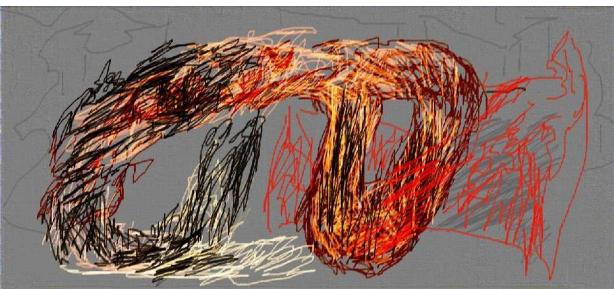


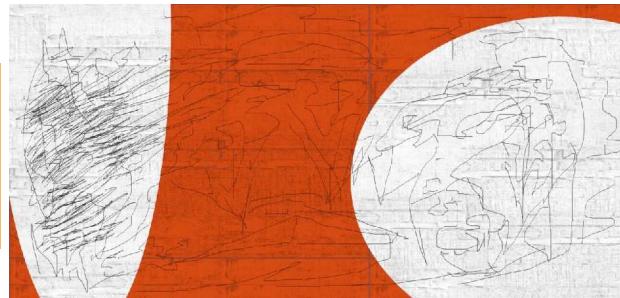
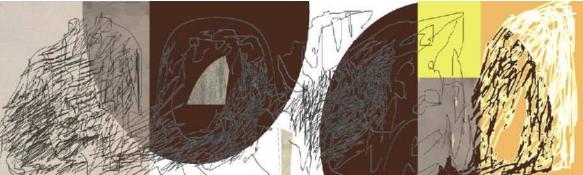
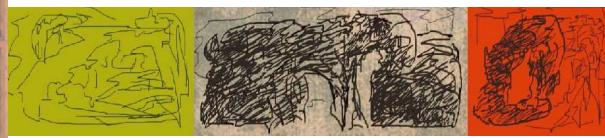
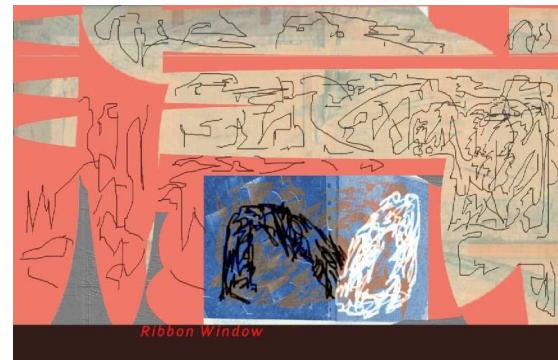


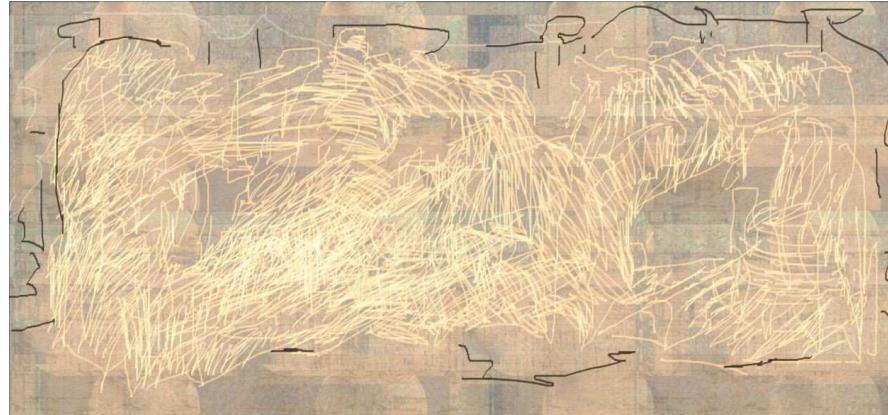


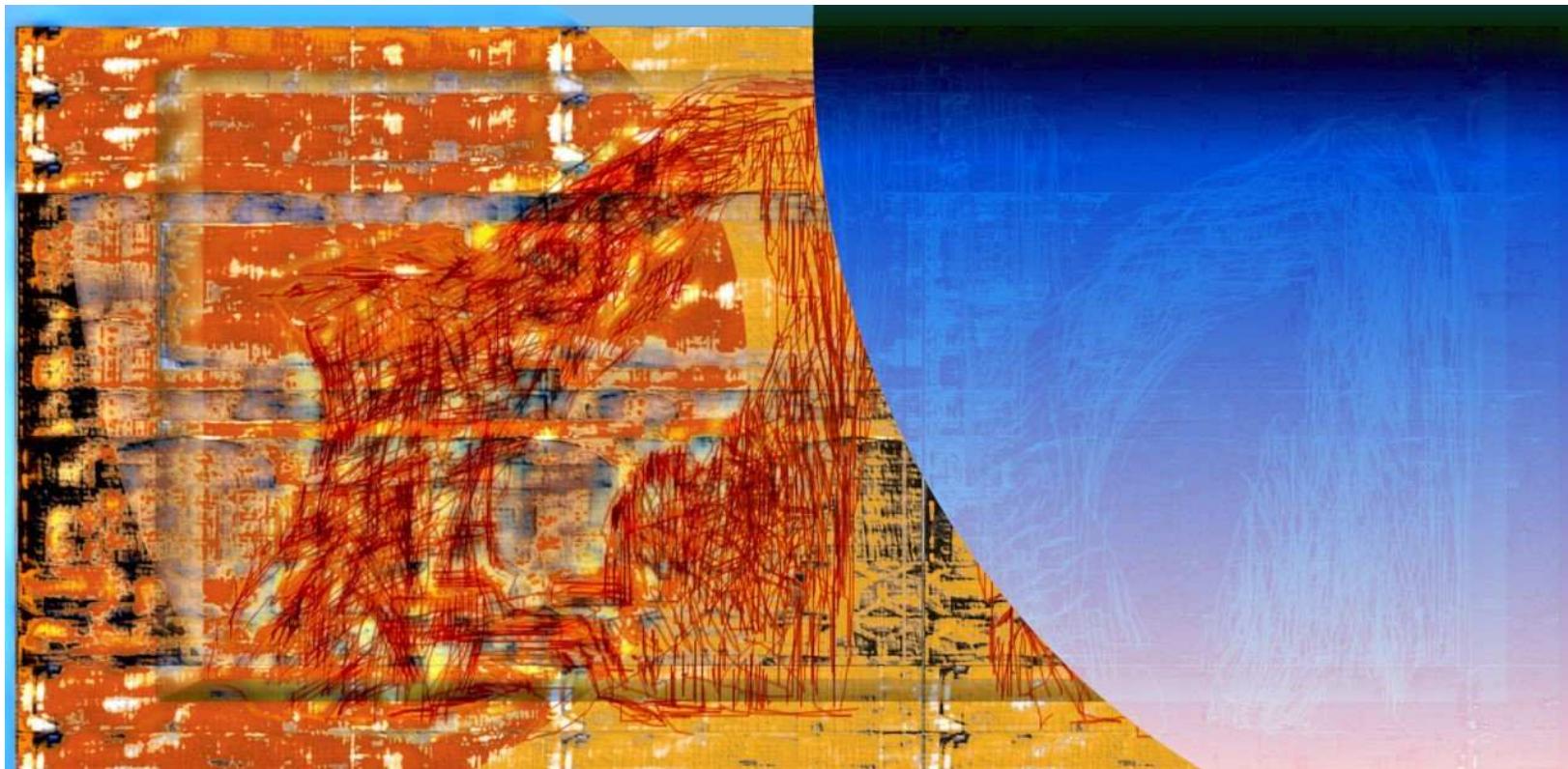


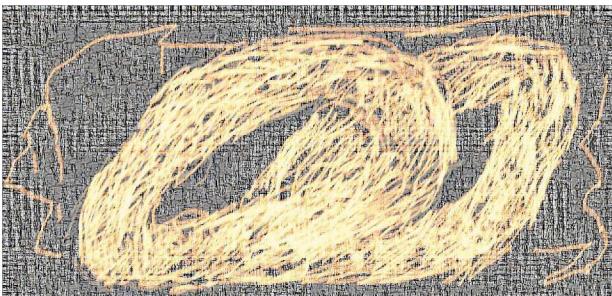
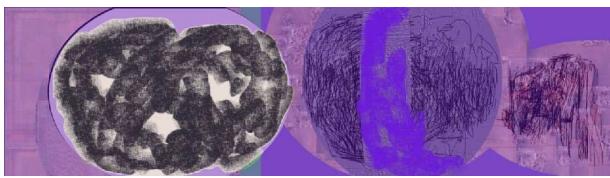


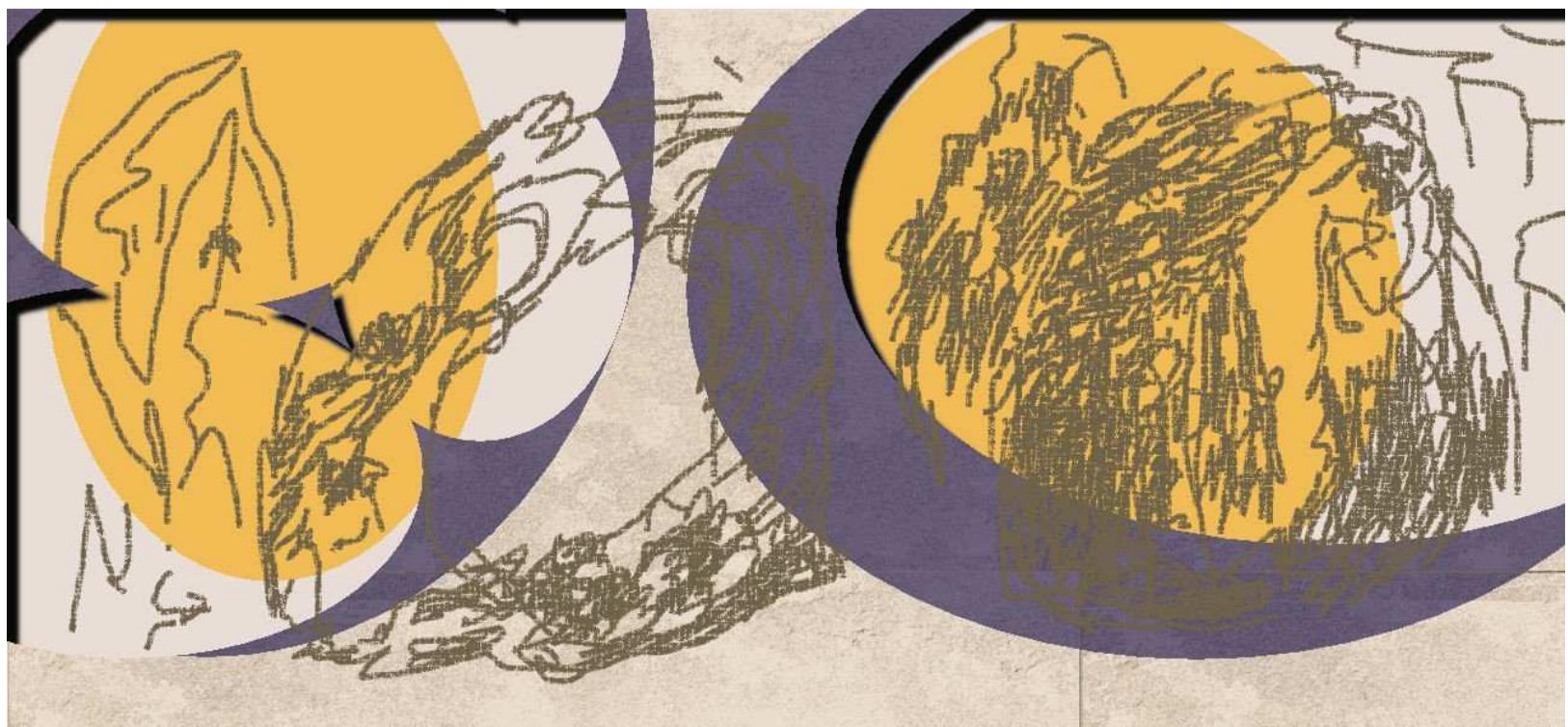






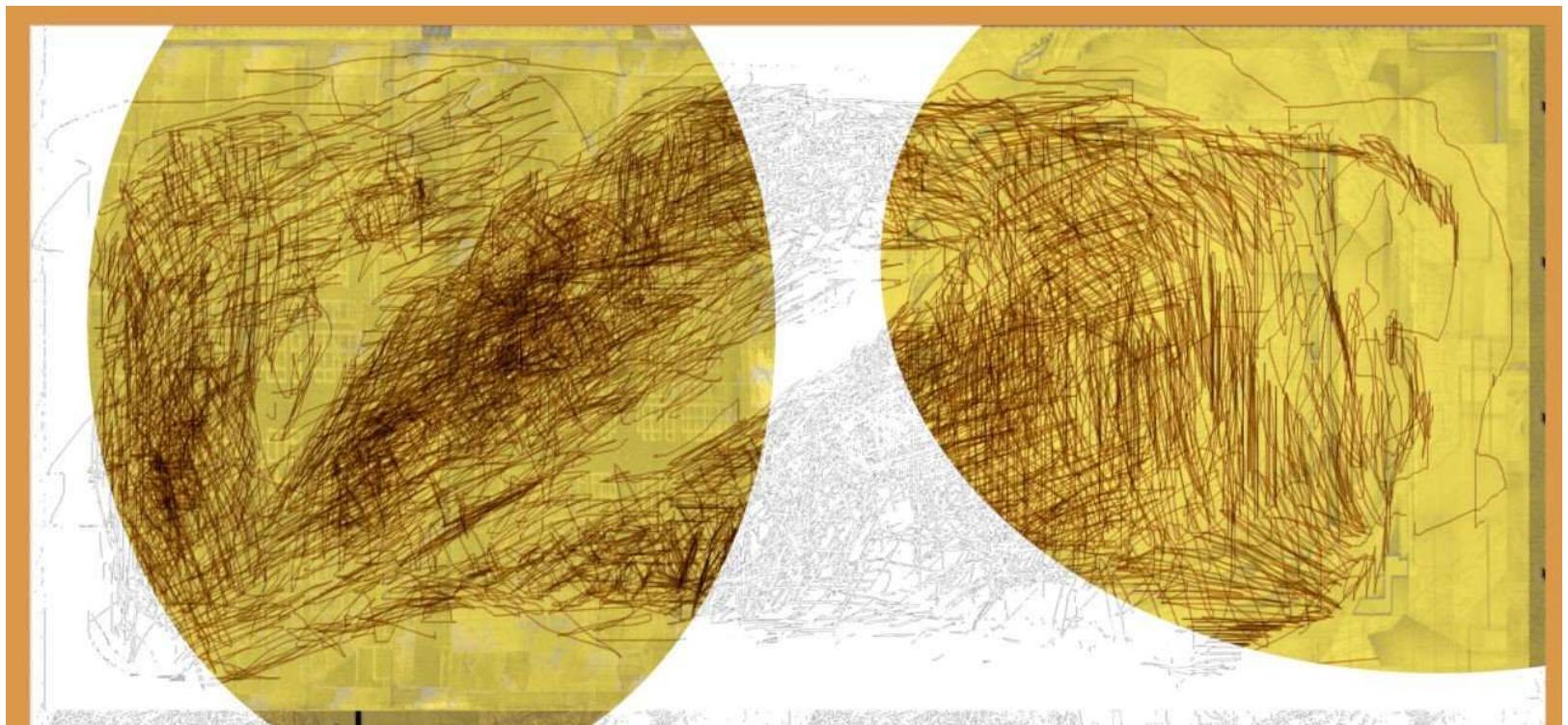




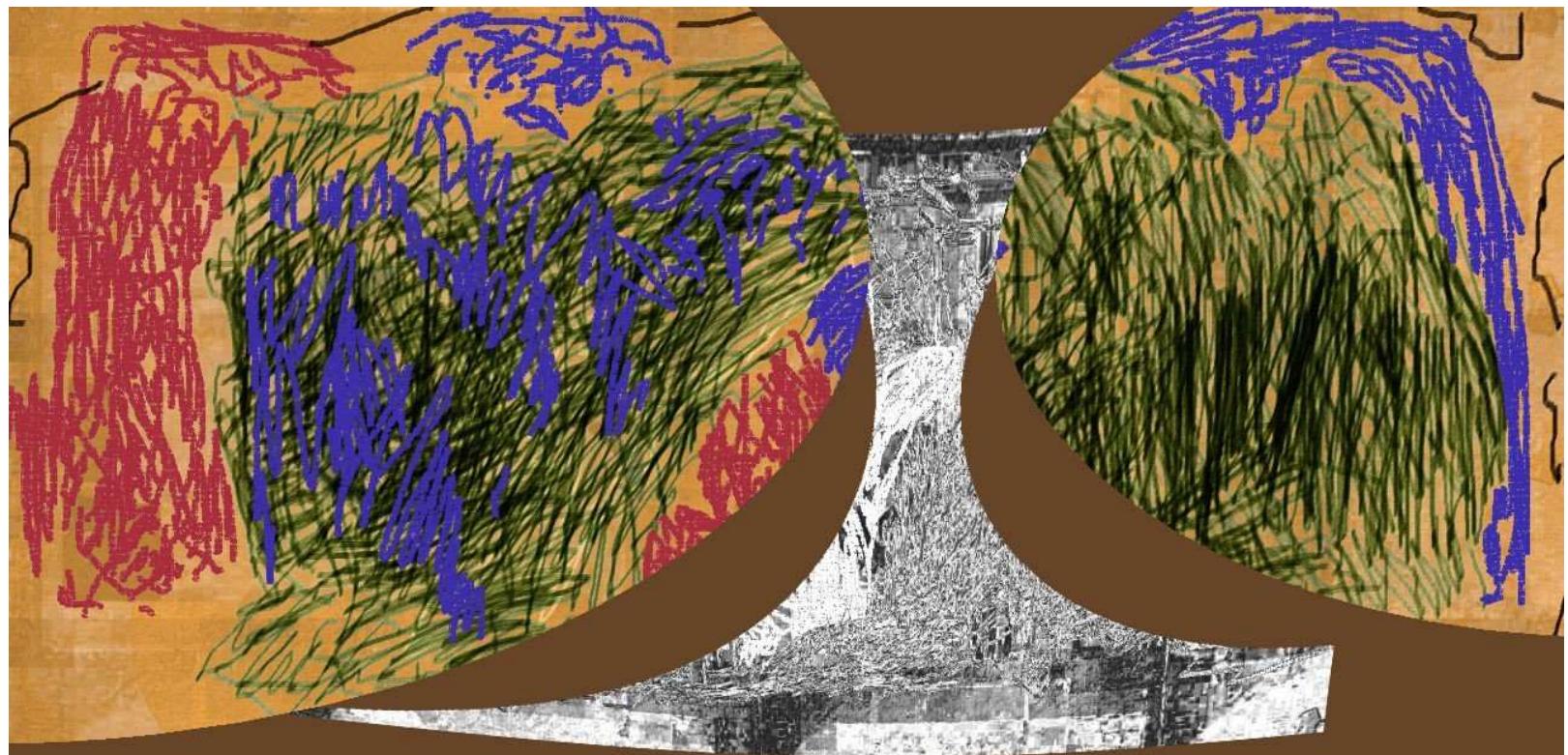


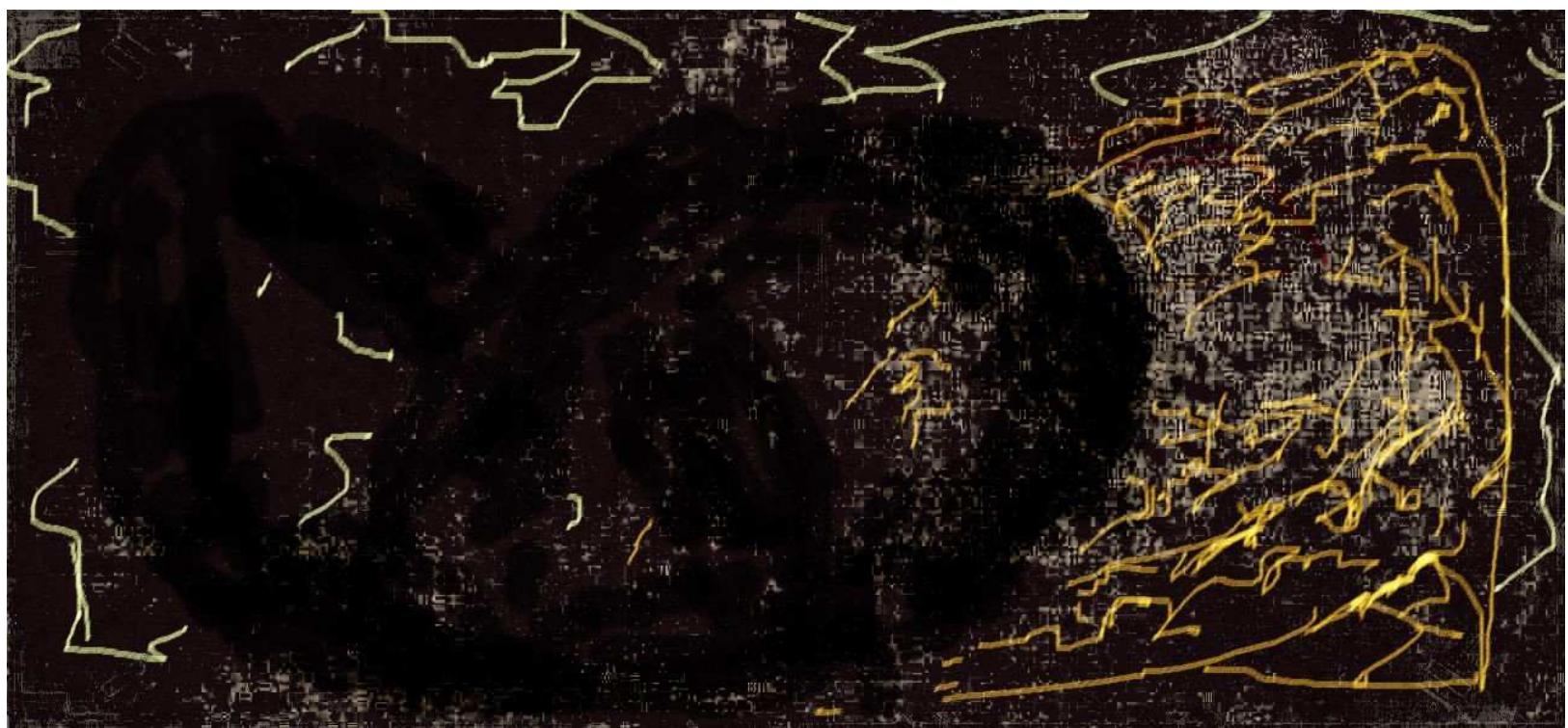


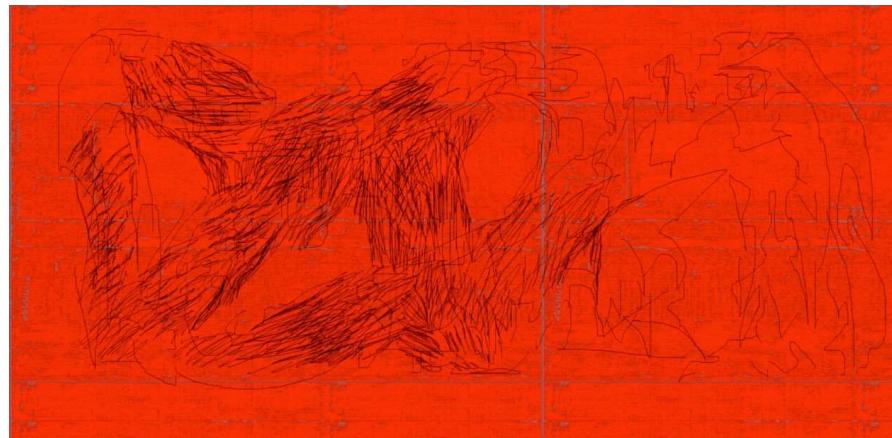
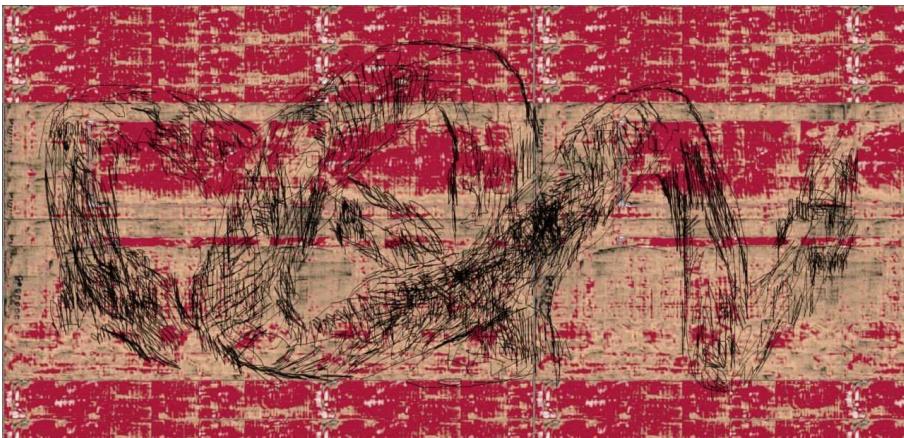


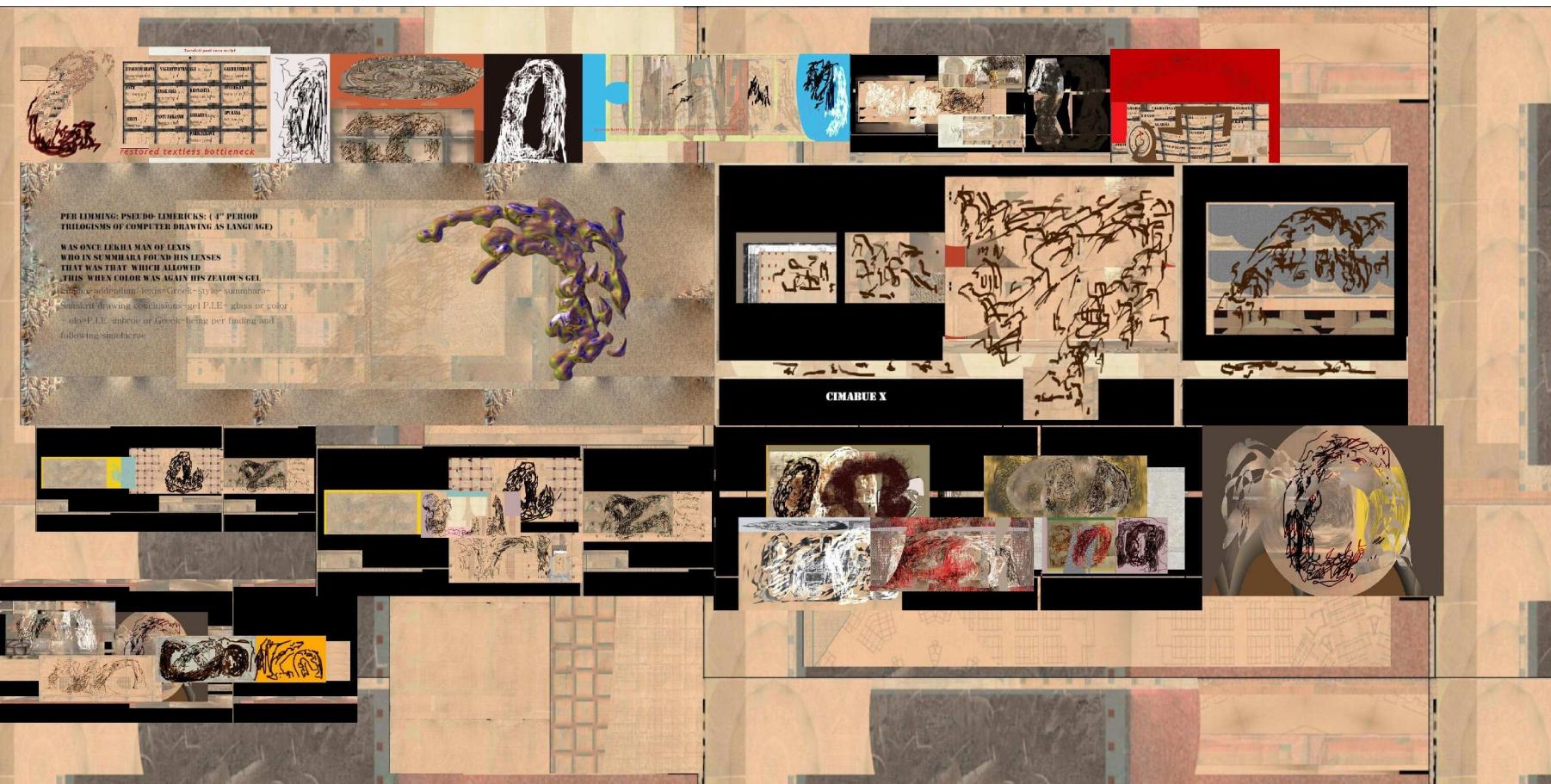


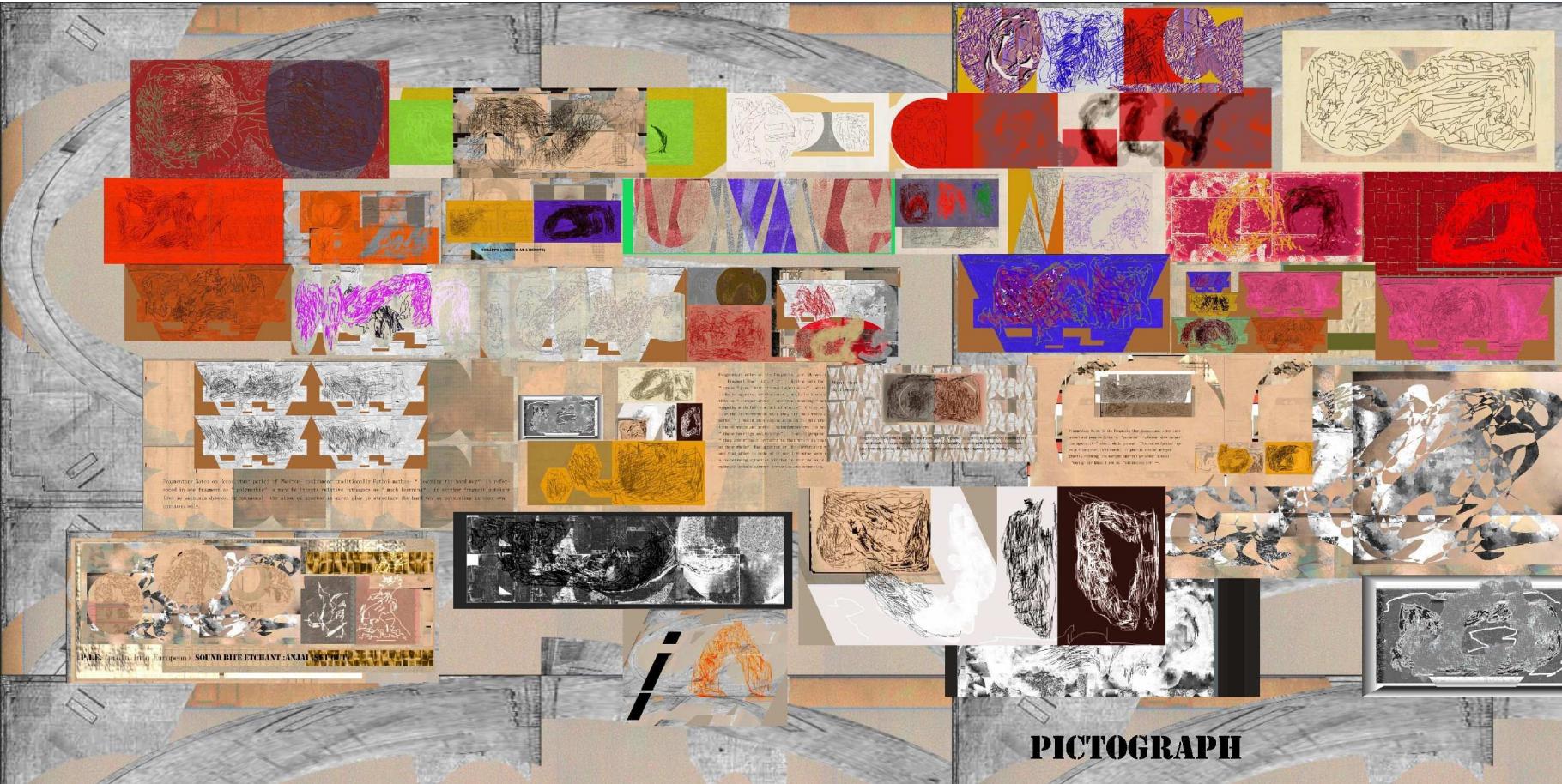










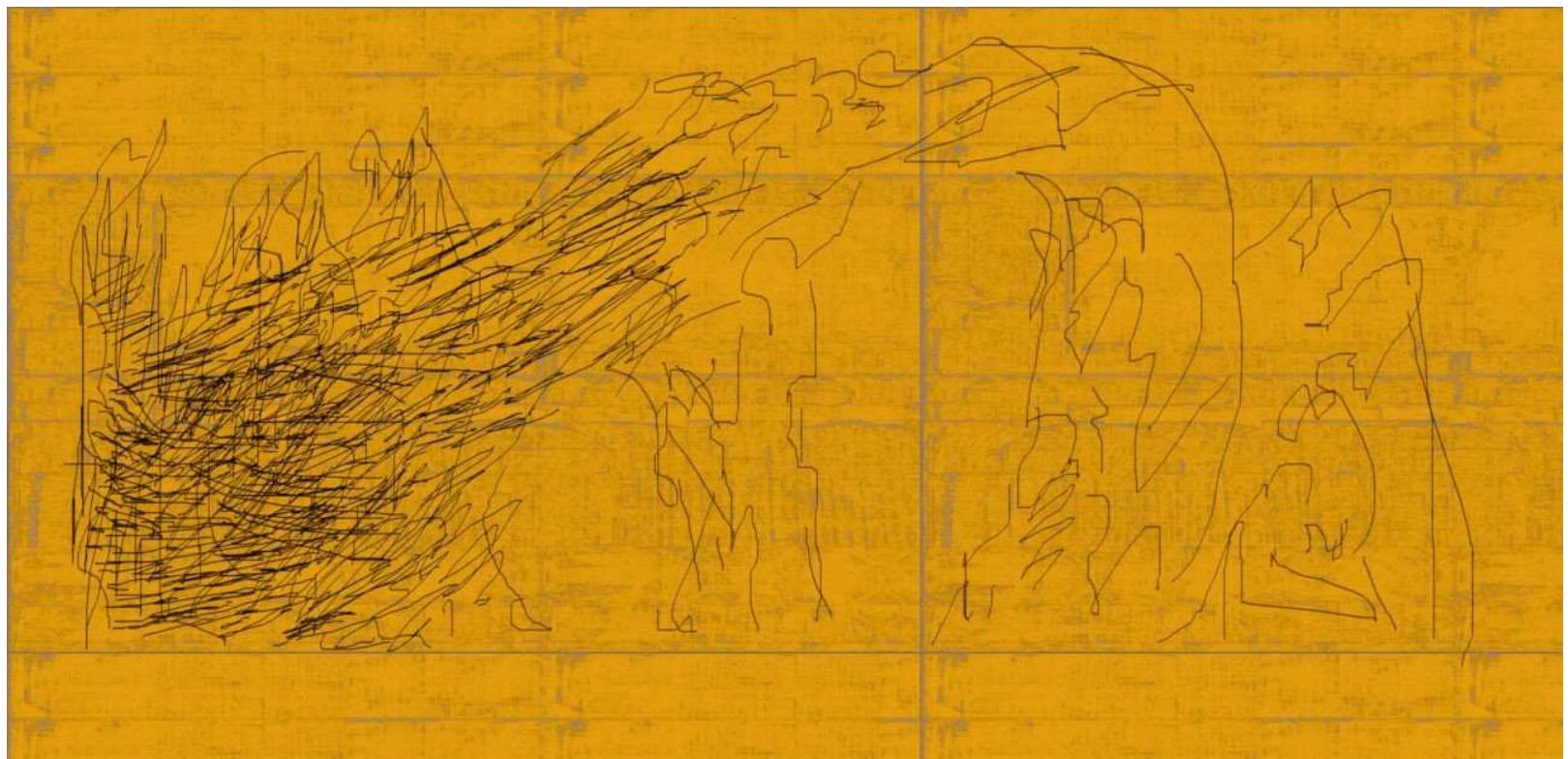


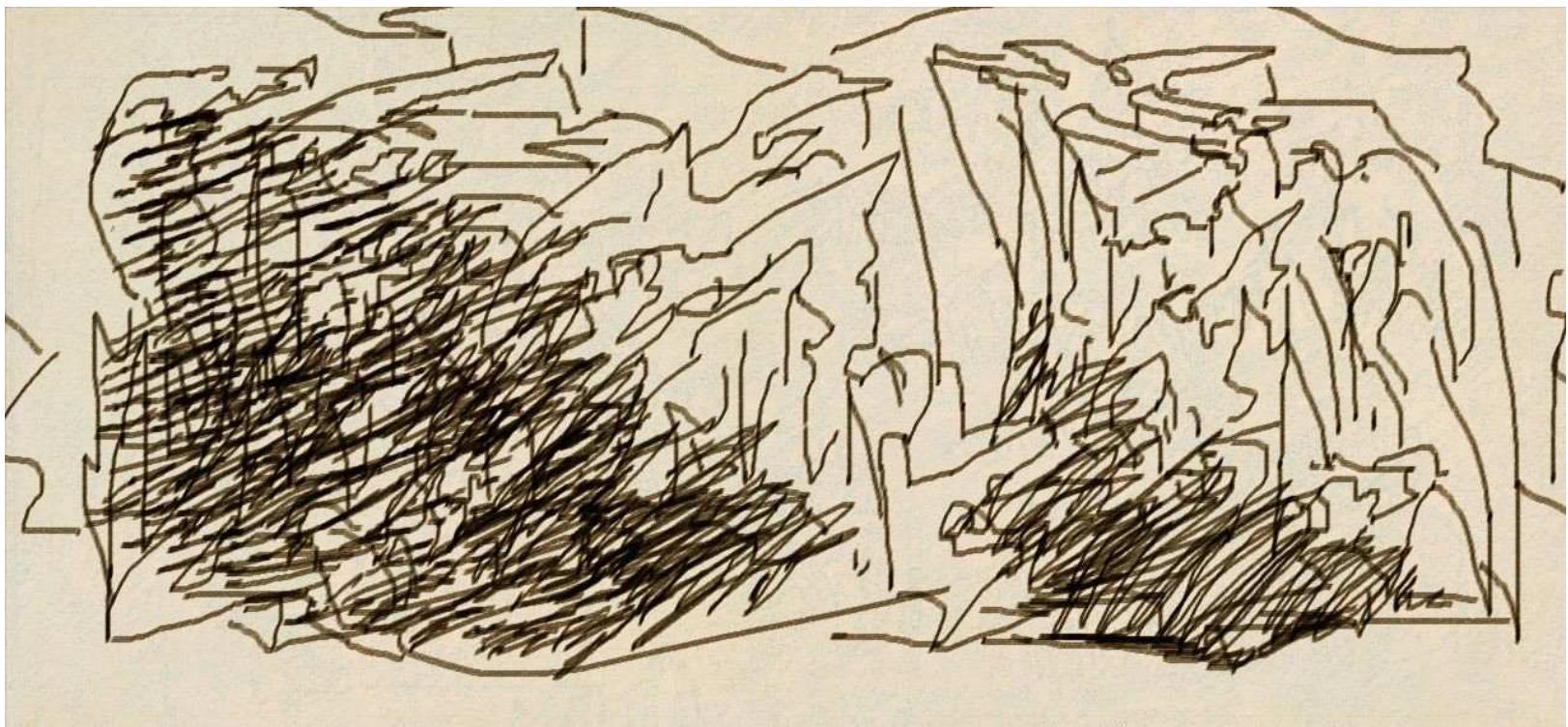
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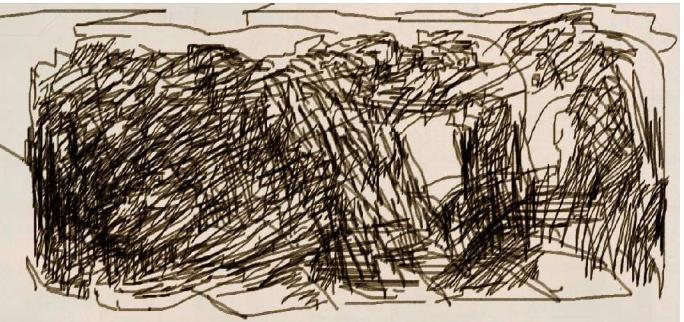


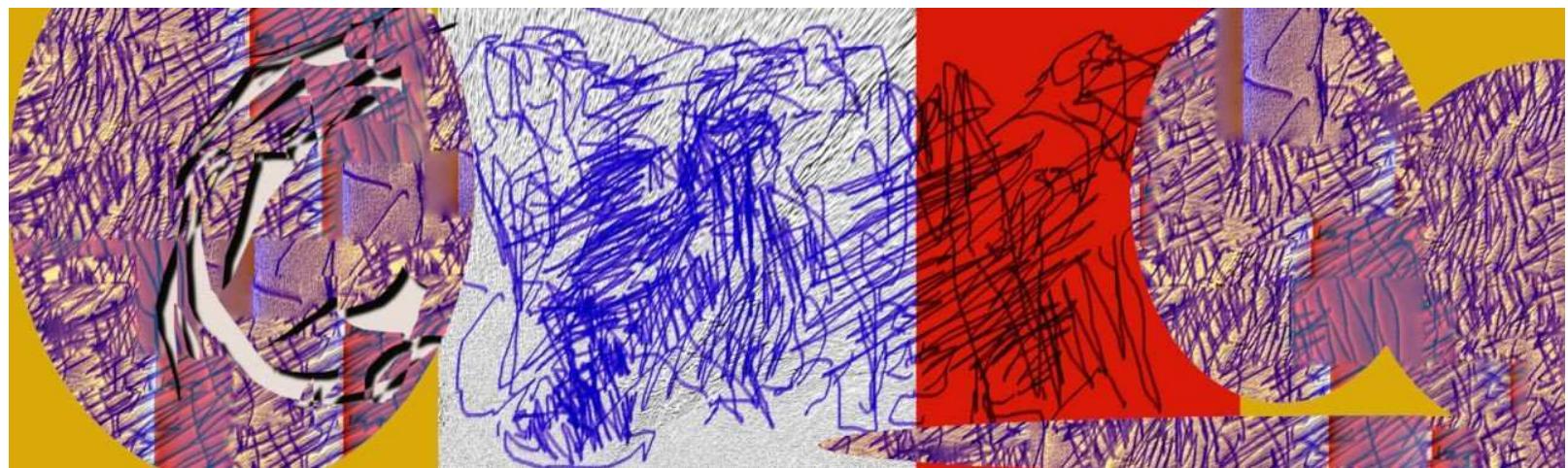


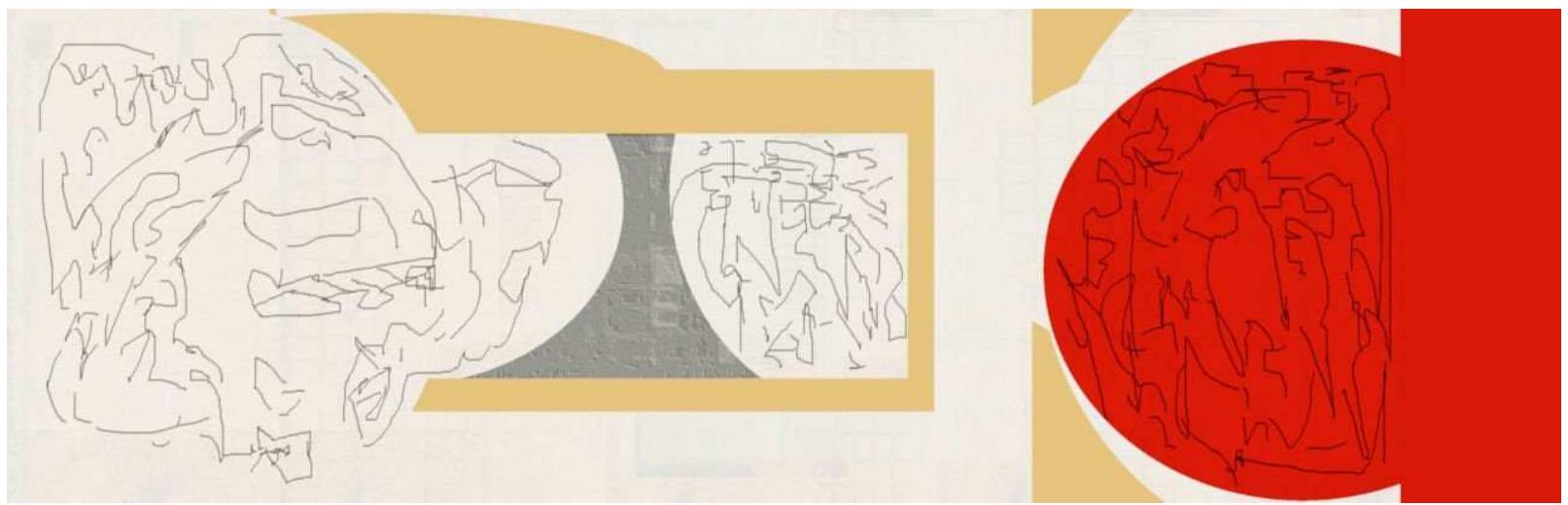
STRAPPO 1(FRESCO AT A REMOVE)

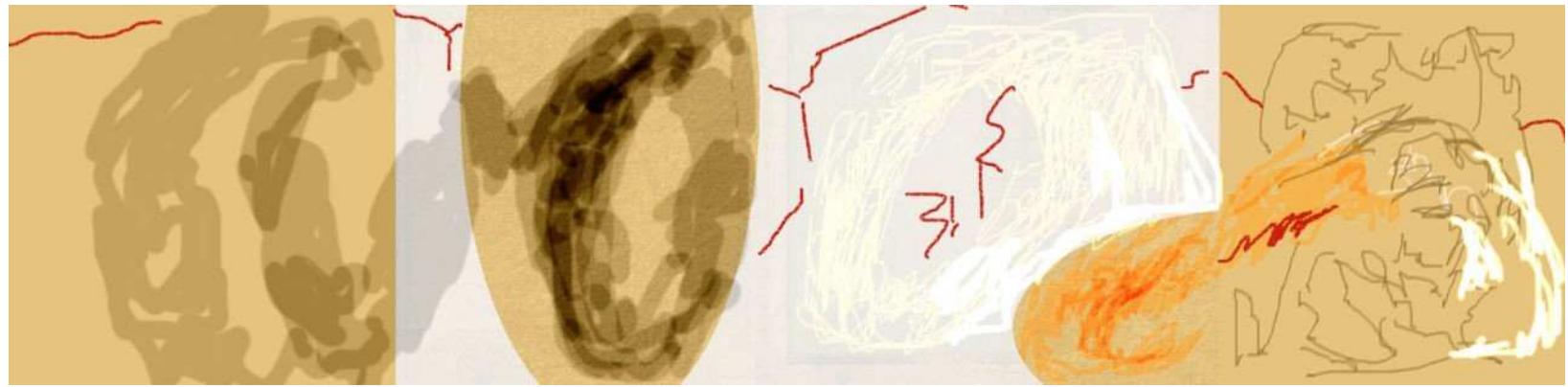


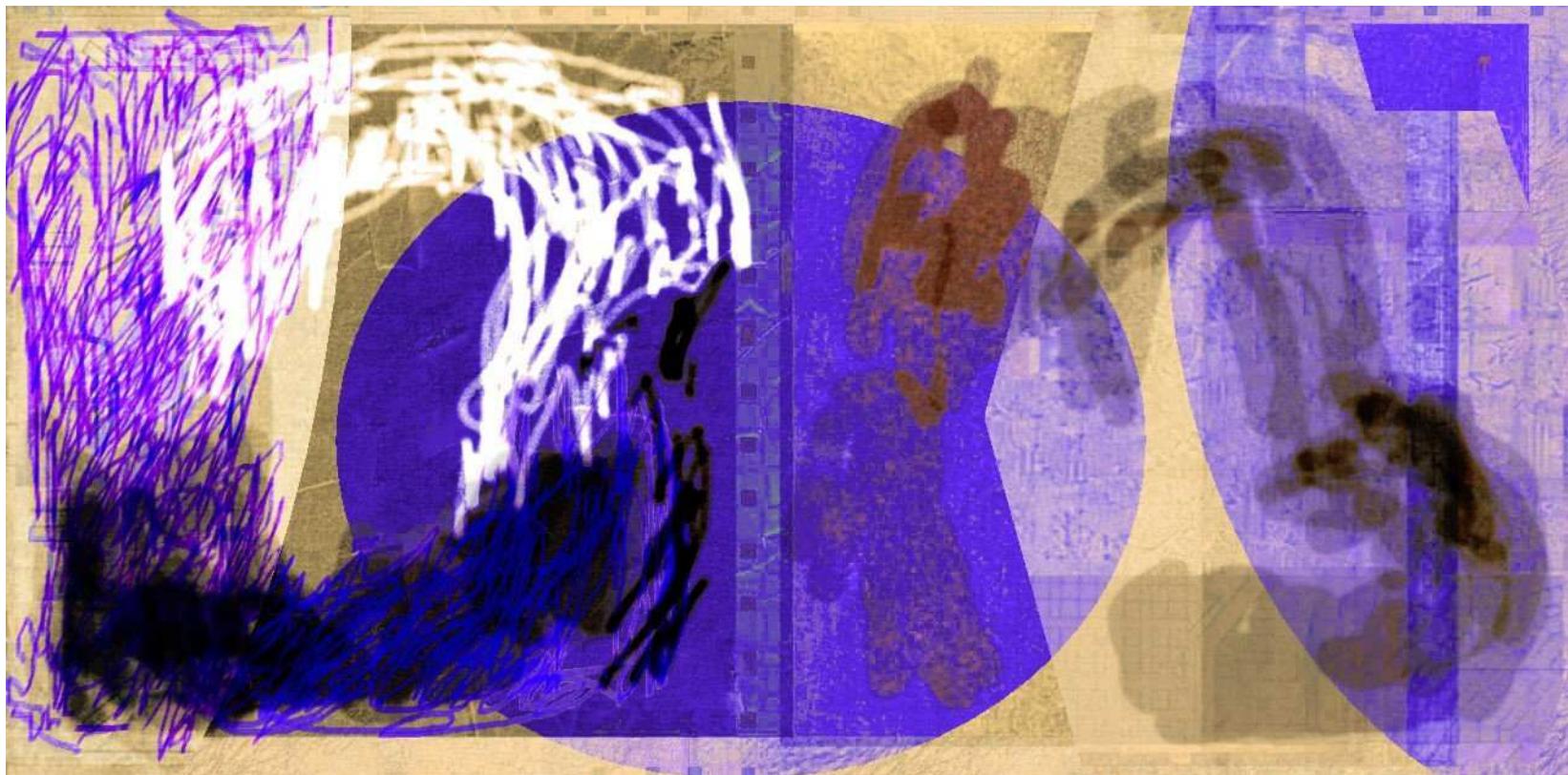




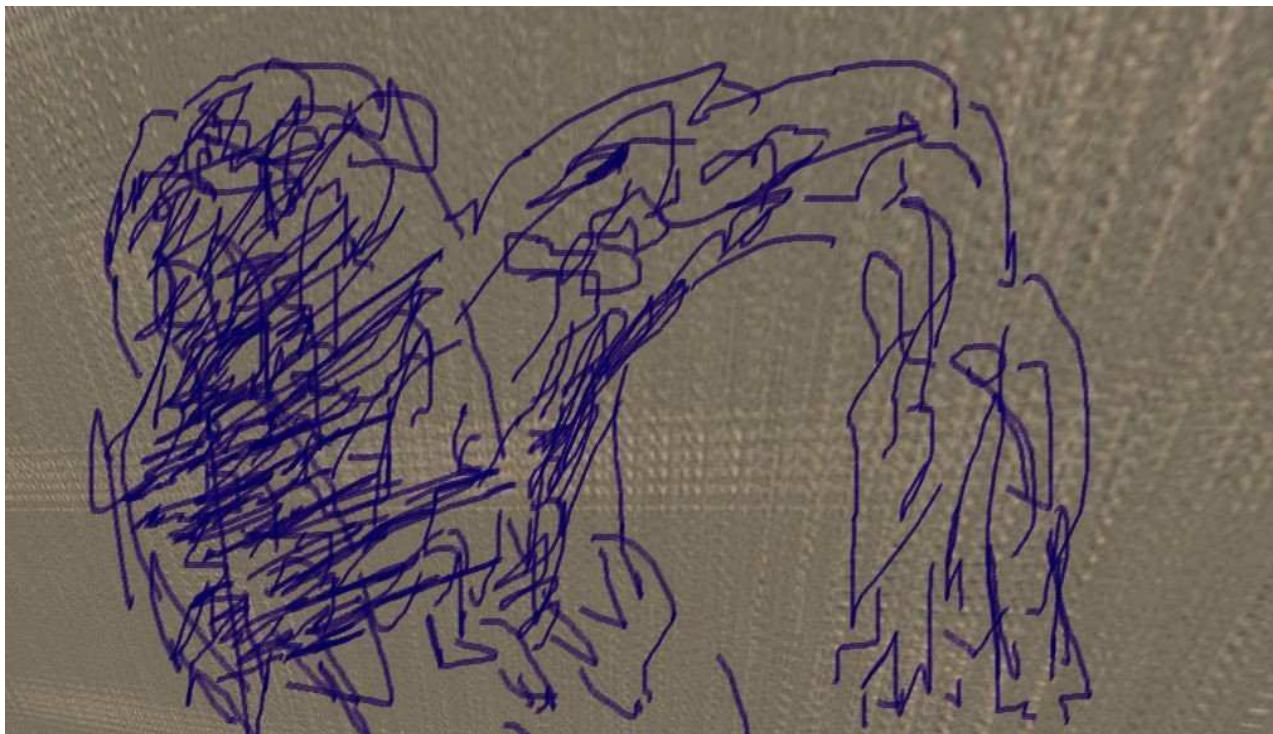




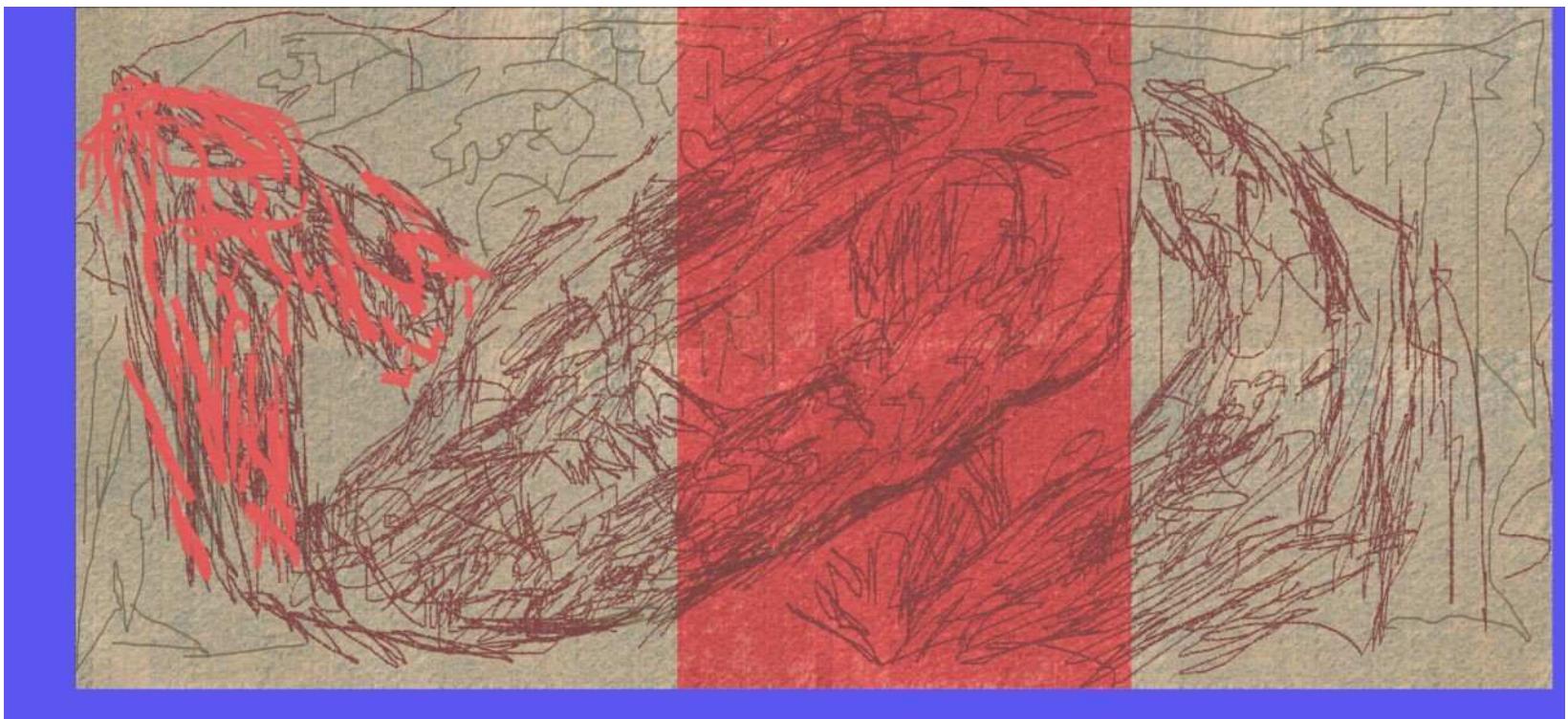




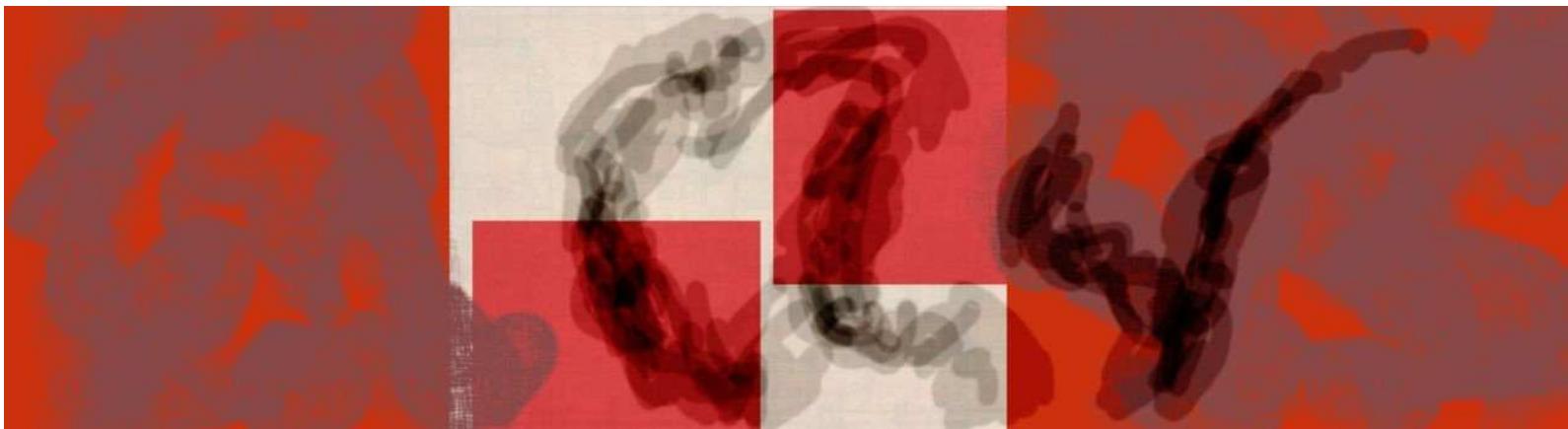






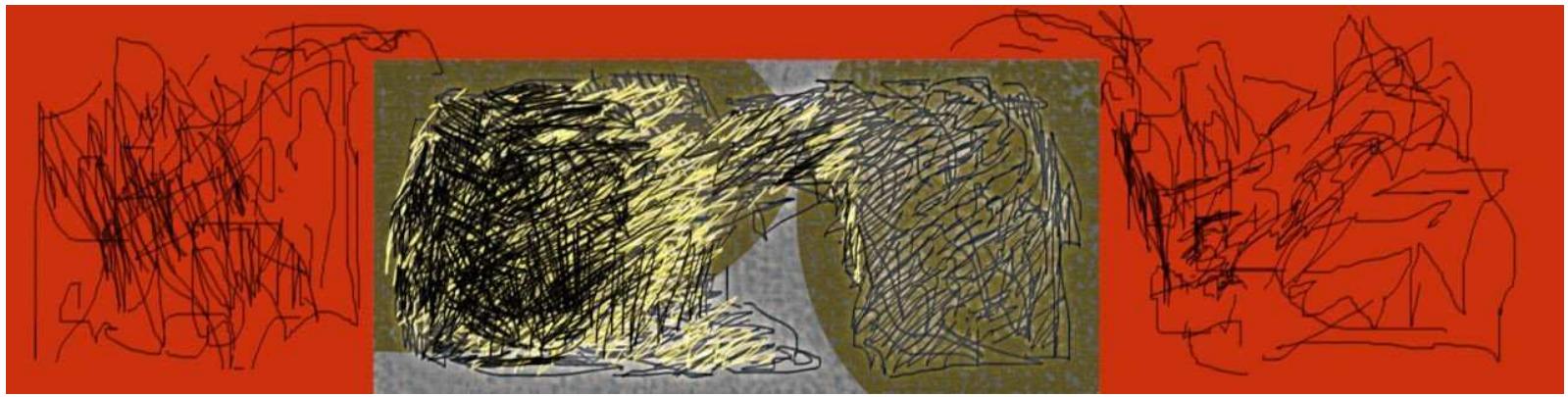




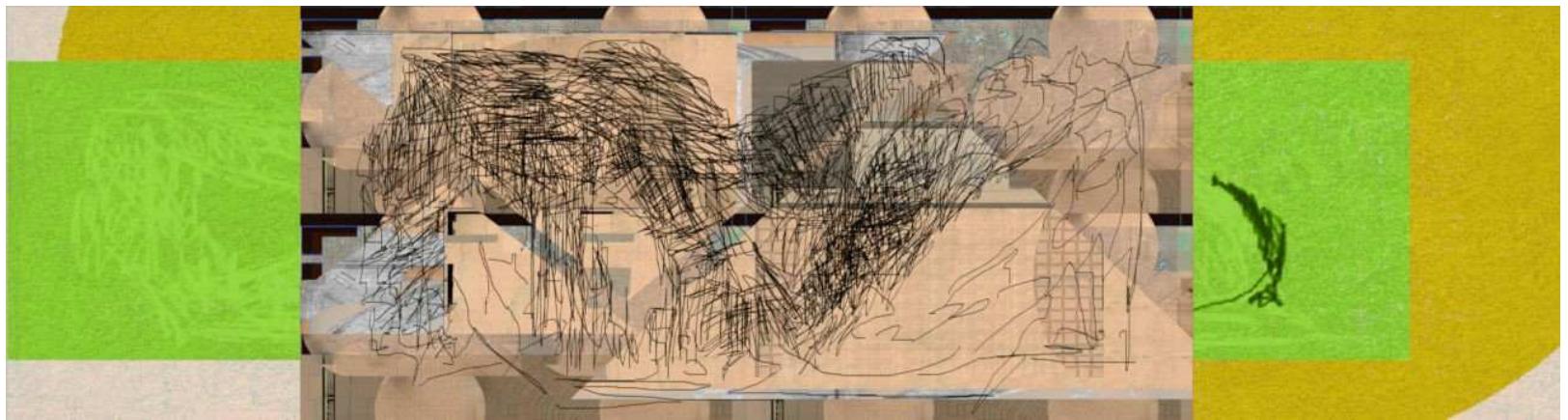


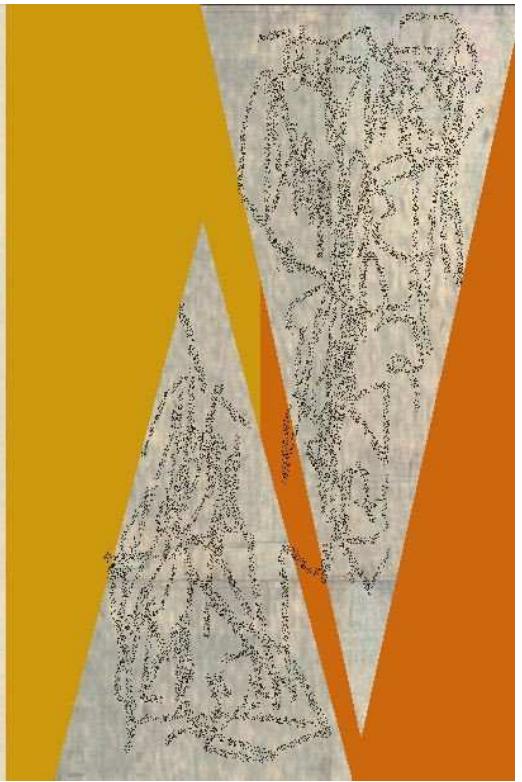
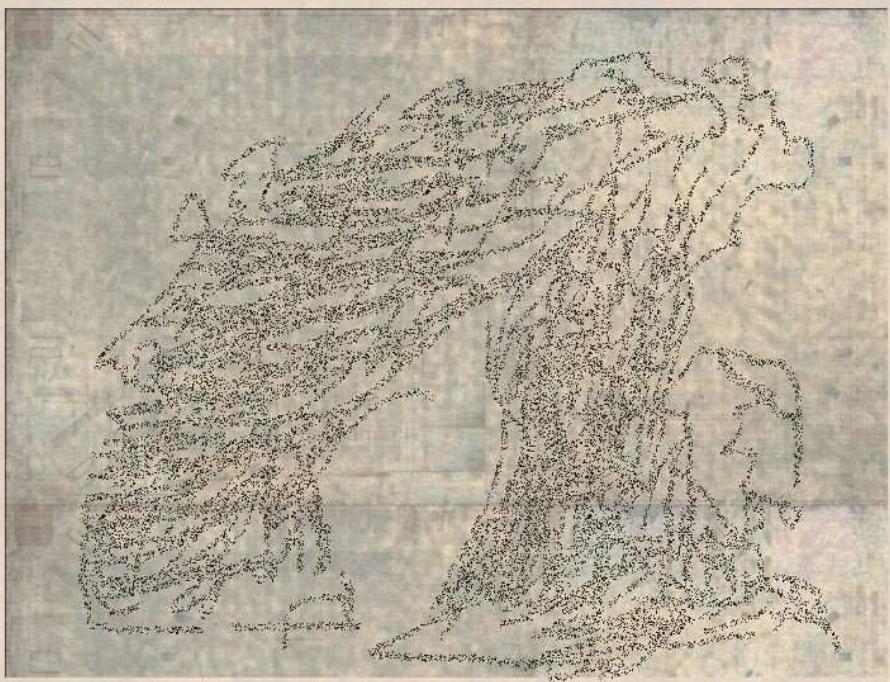


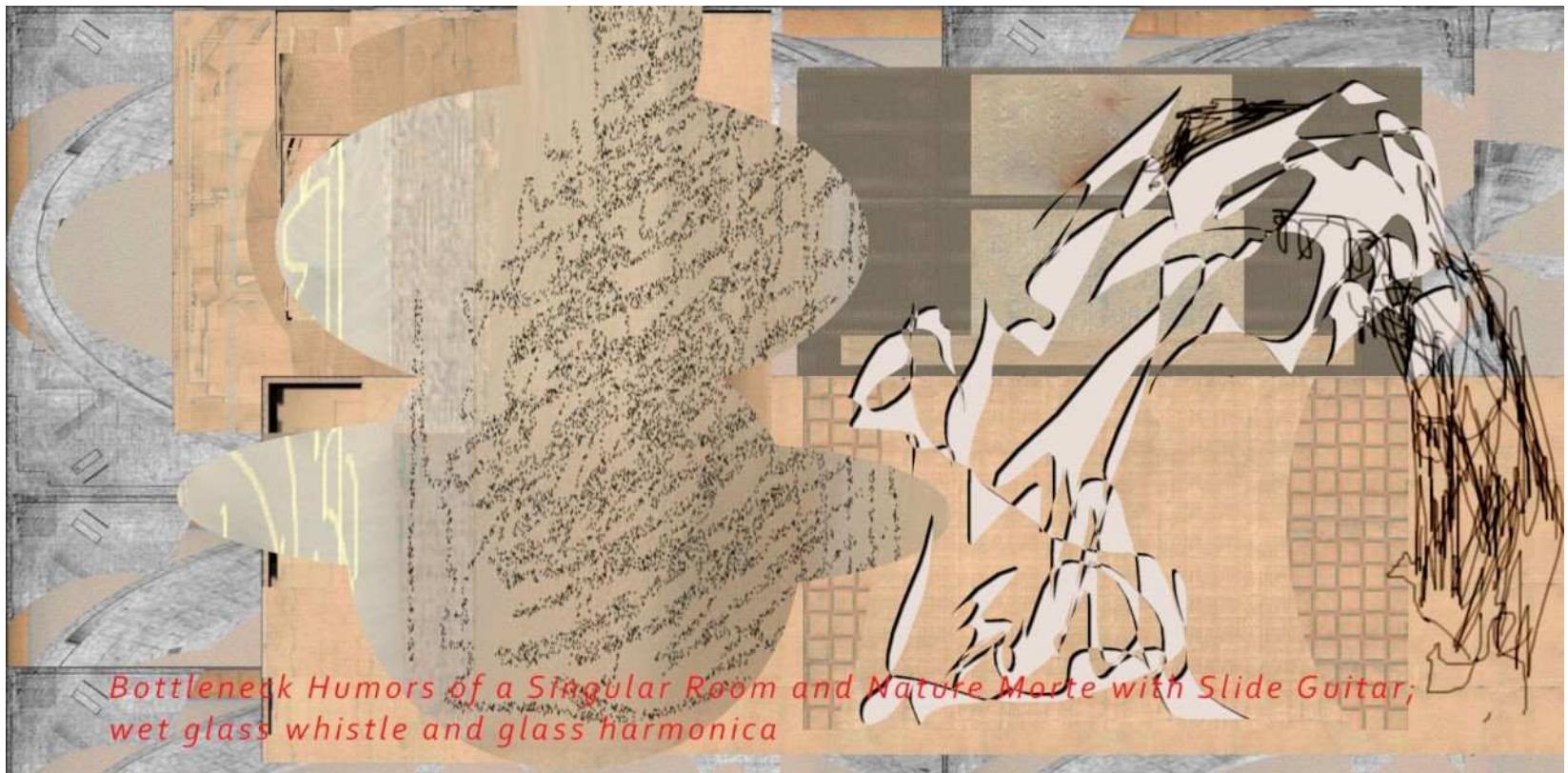




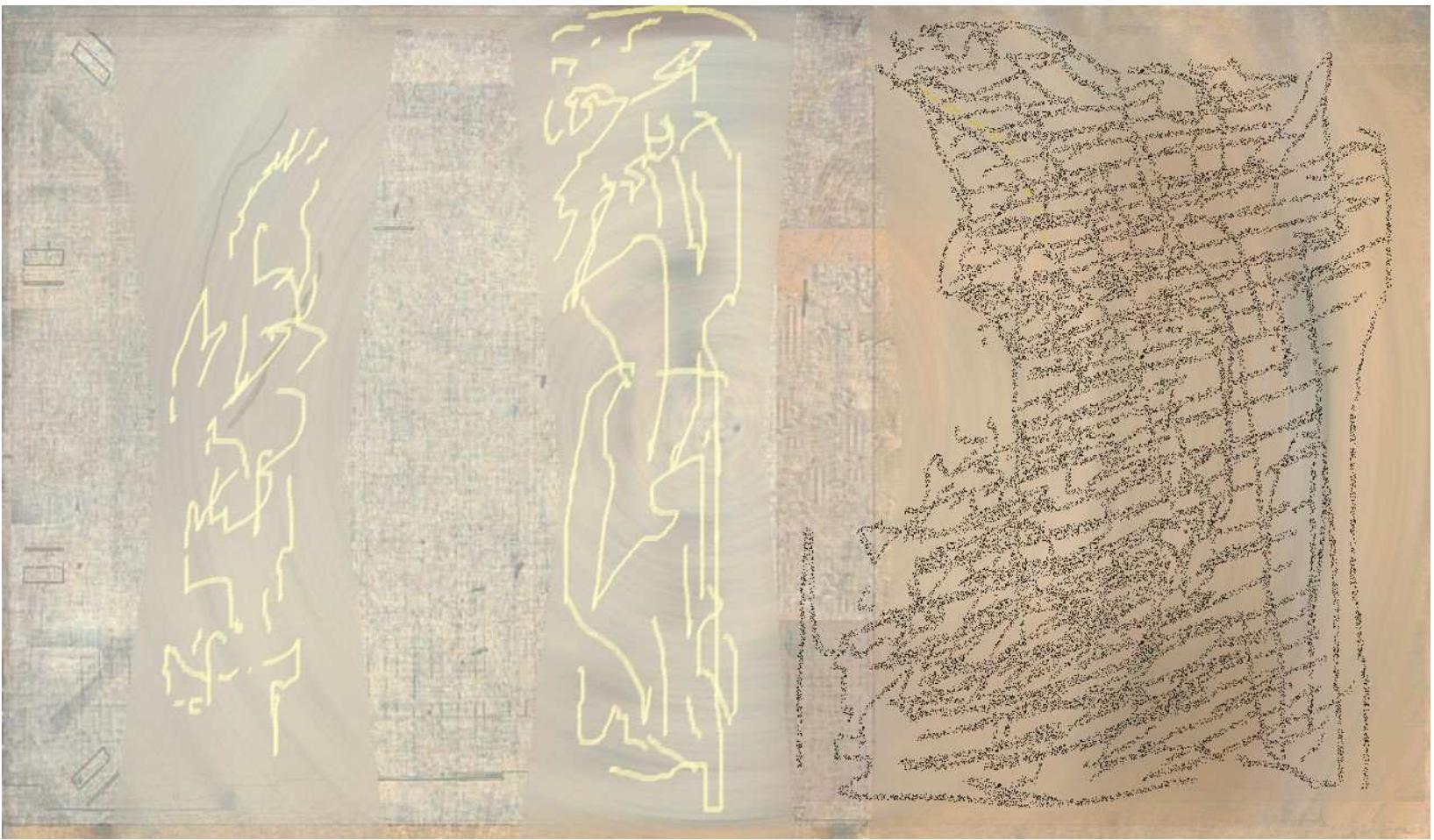




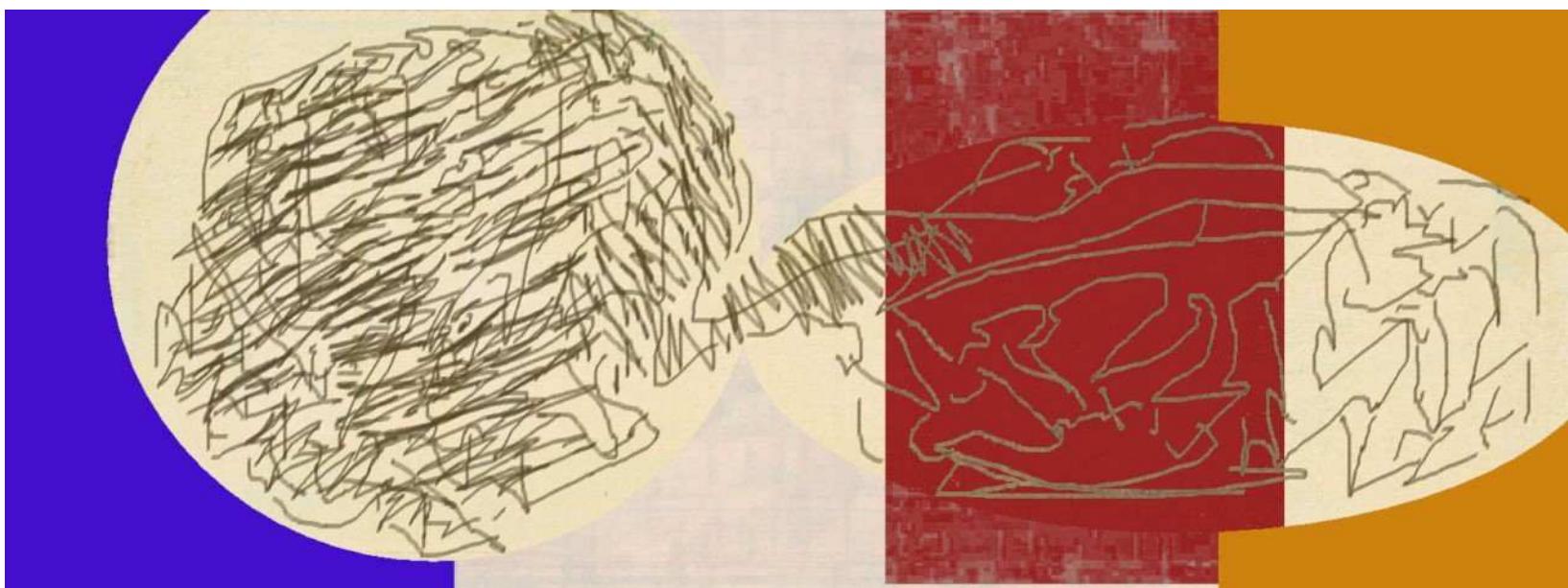


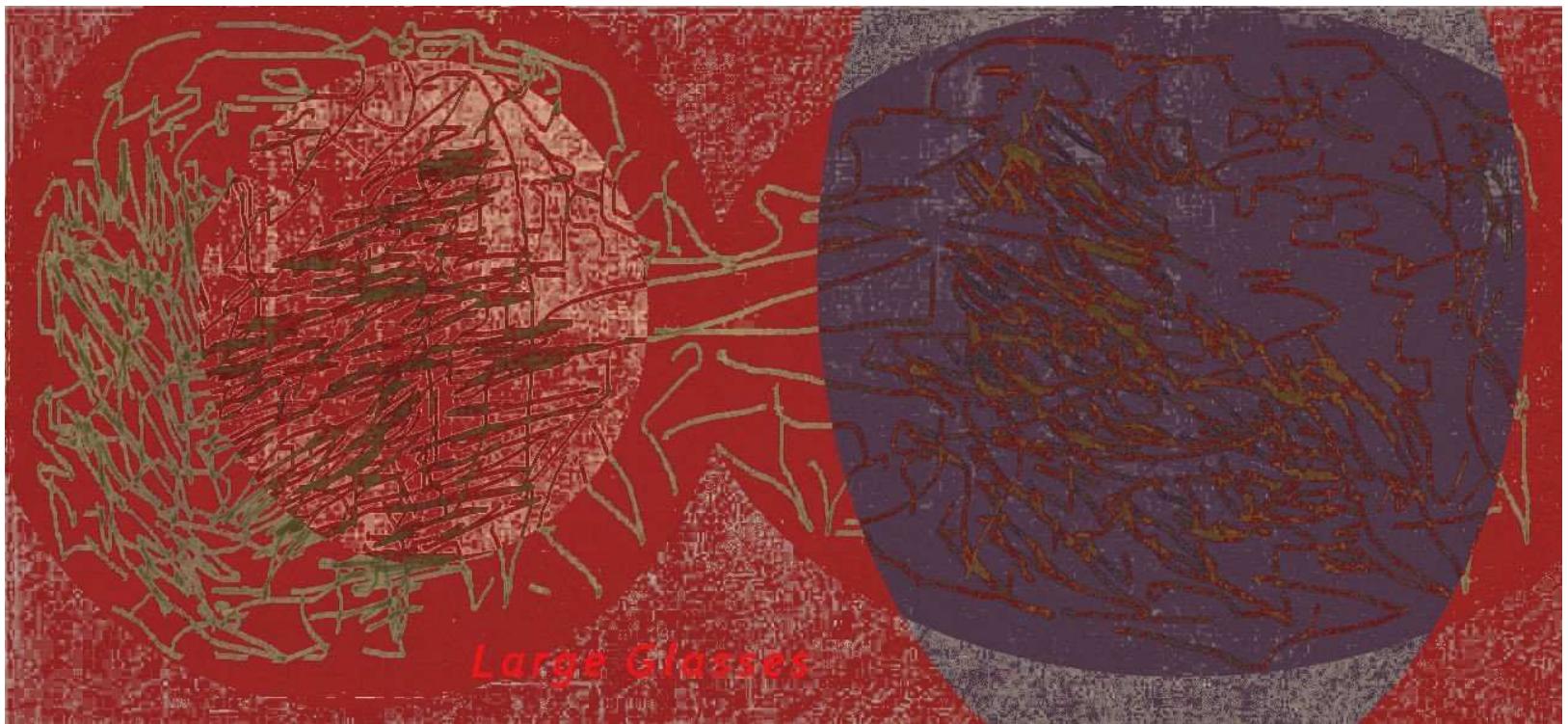


*Bottleneck Humors of a Singular Room and Nature Marte with Slide Guitar;
wet glass whistle and glass harmonica*

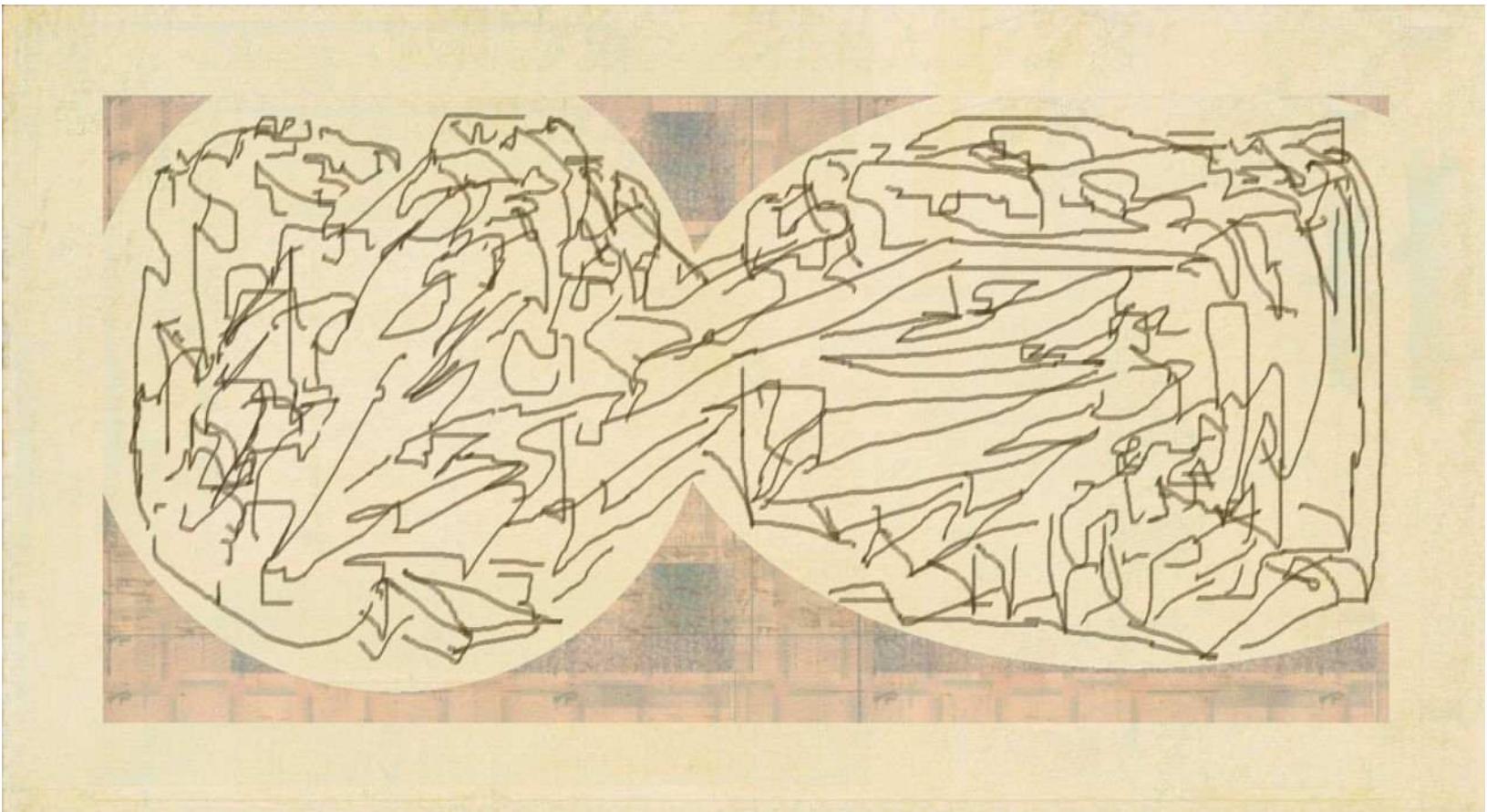


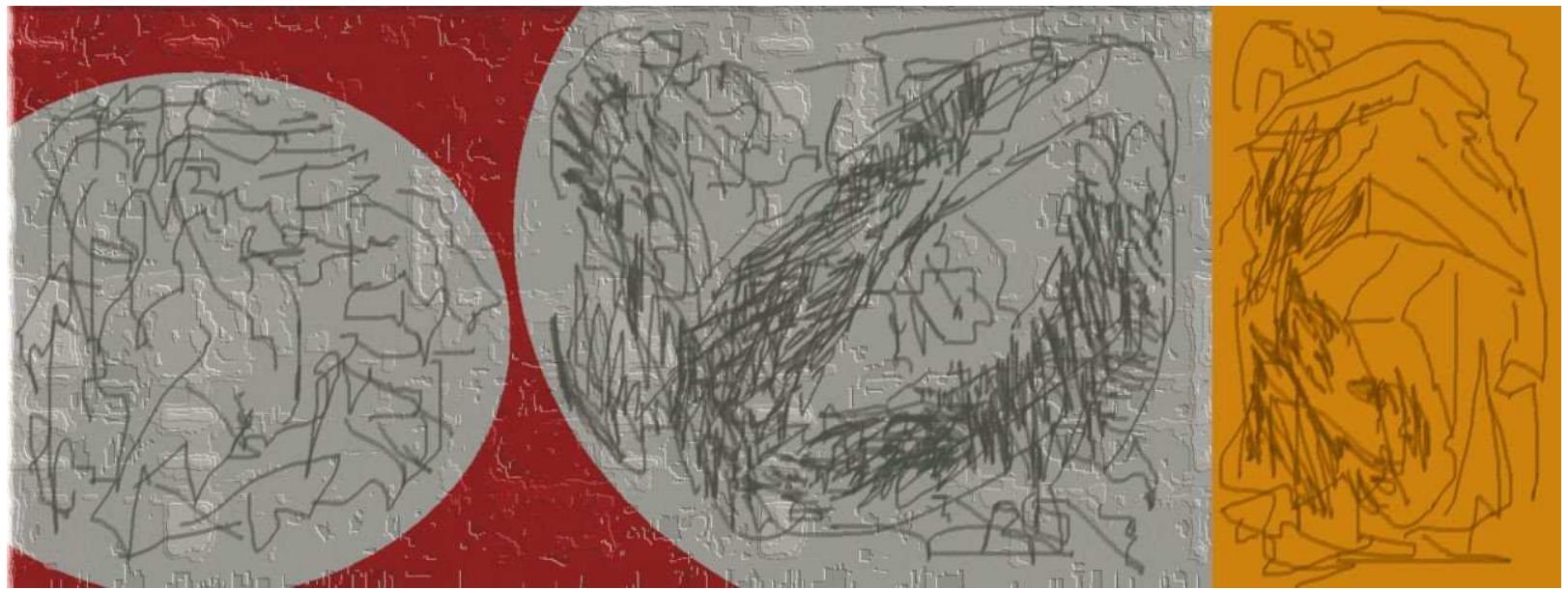




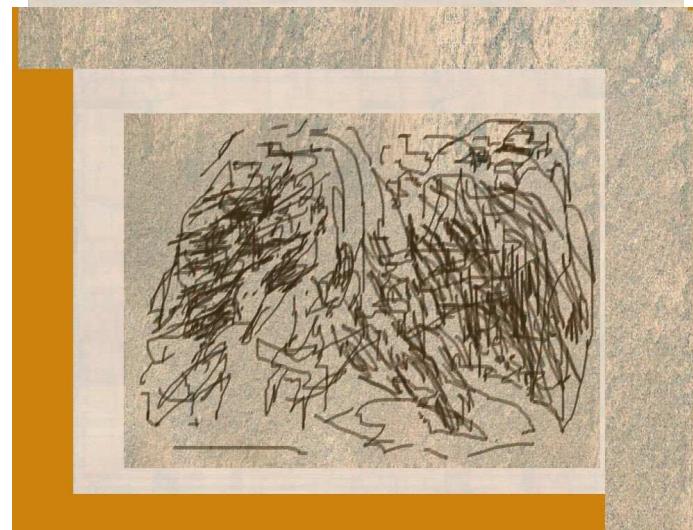
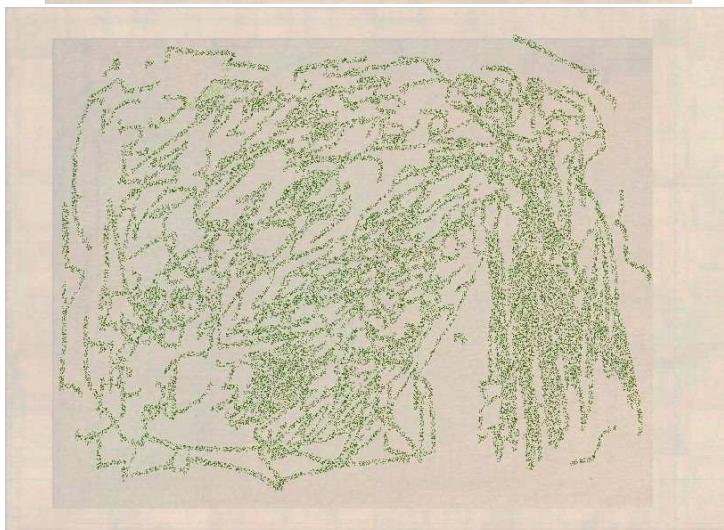
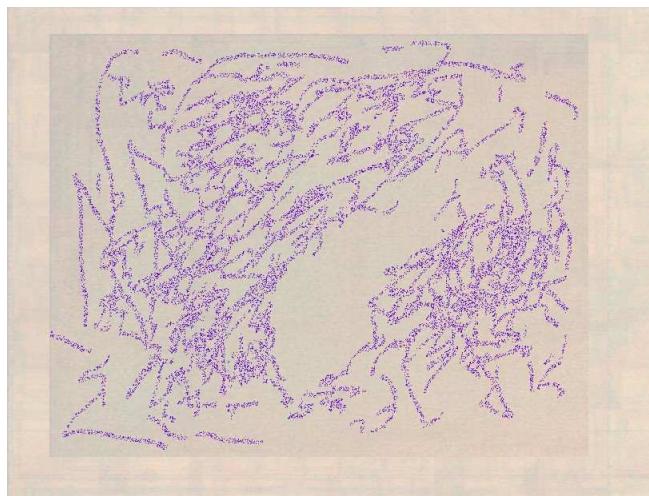


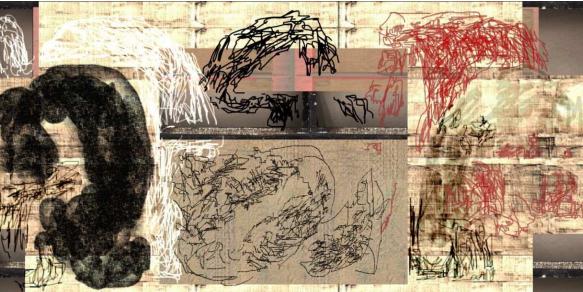
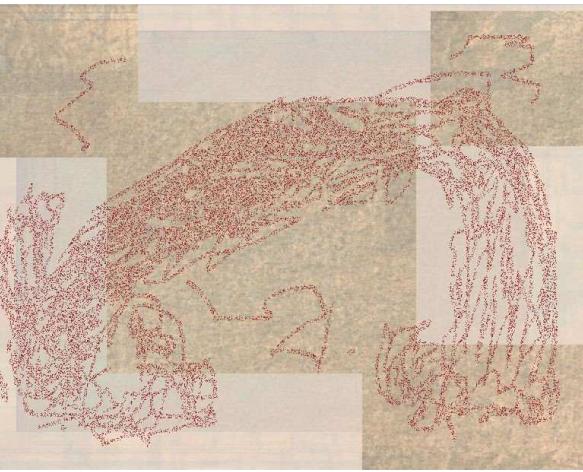
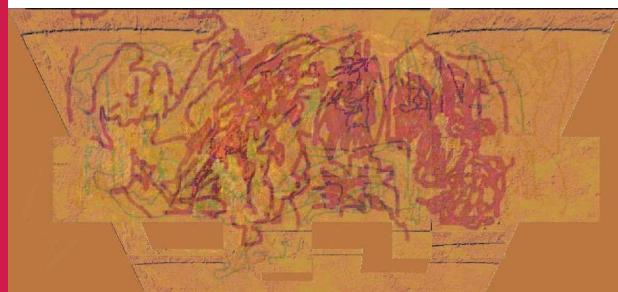
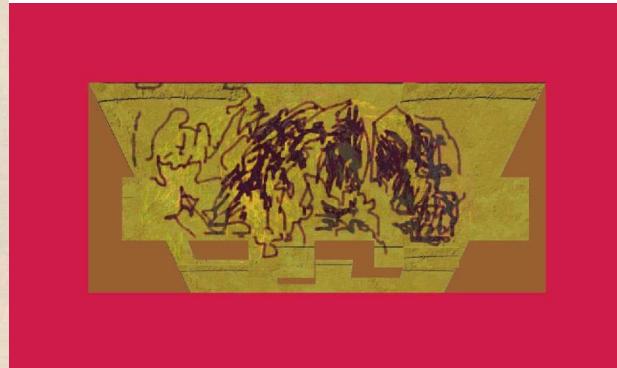
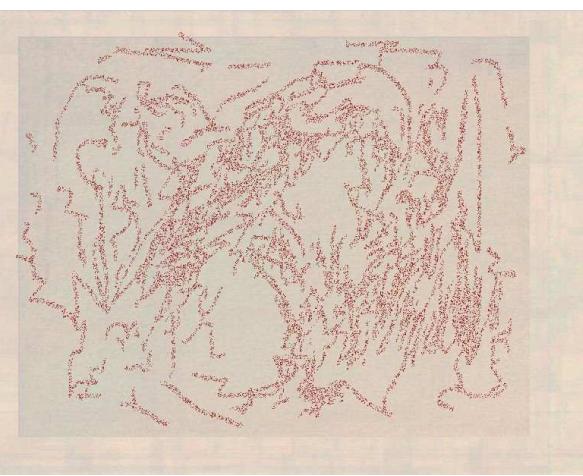
Large Glasses

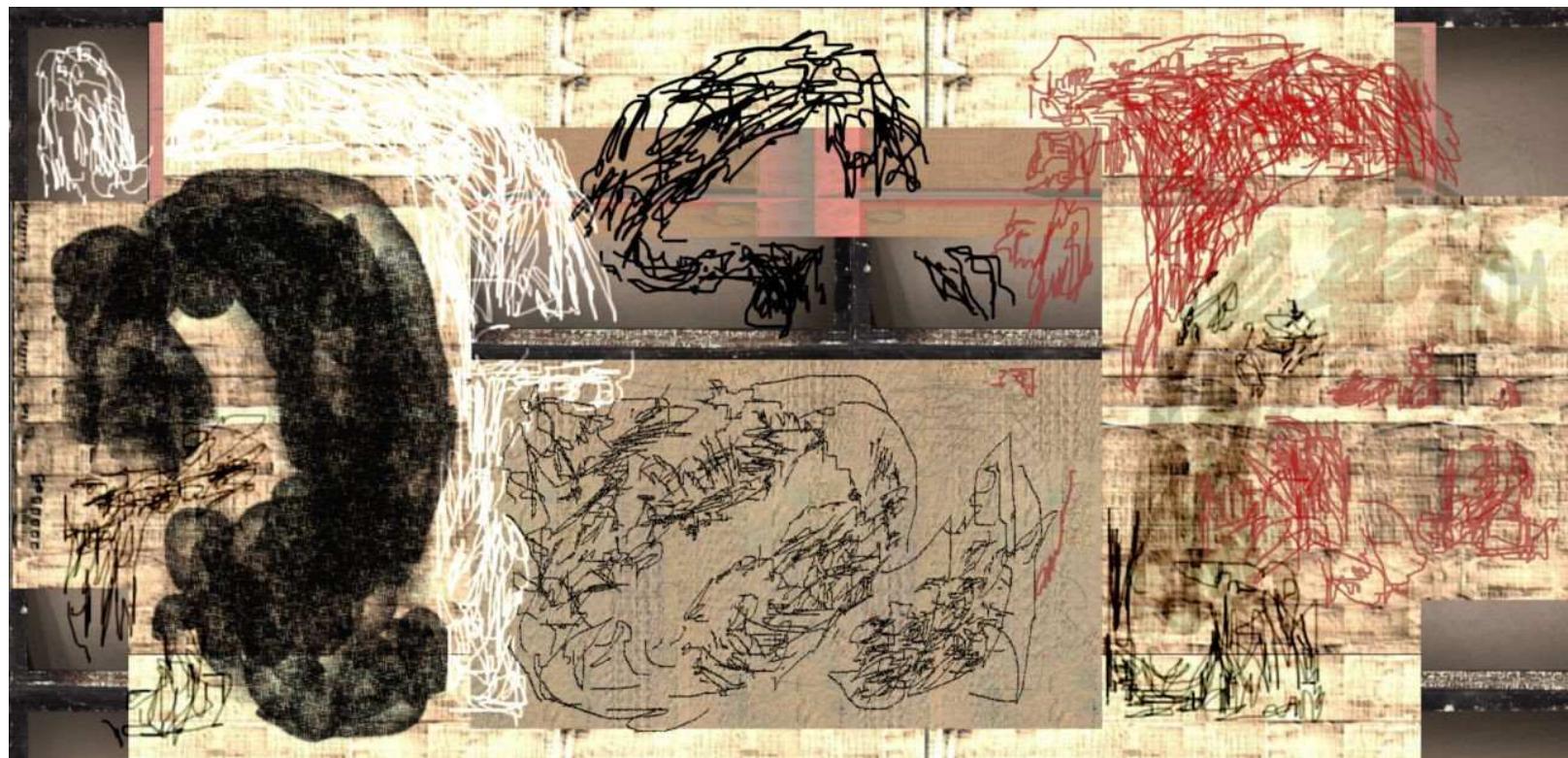






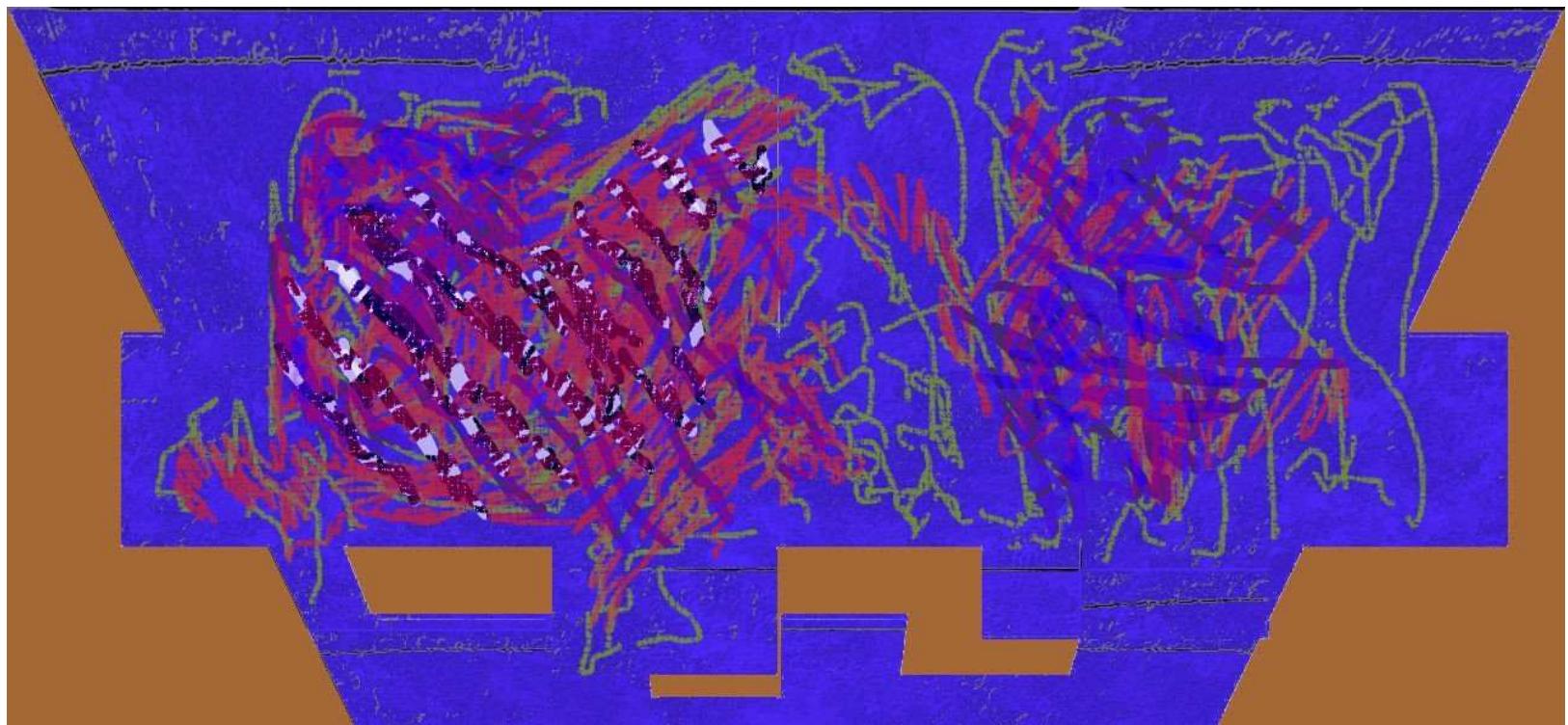


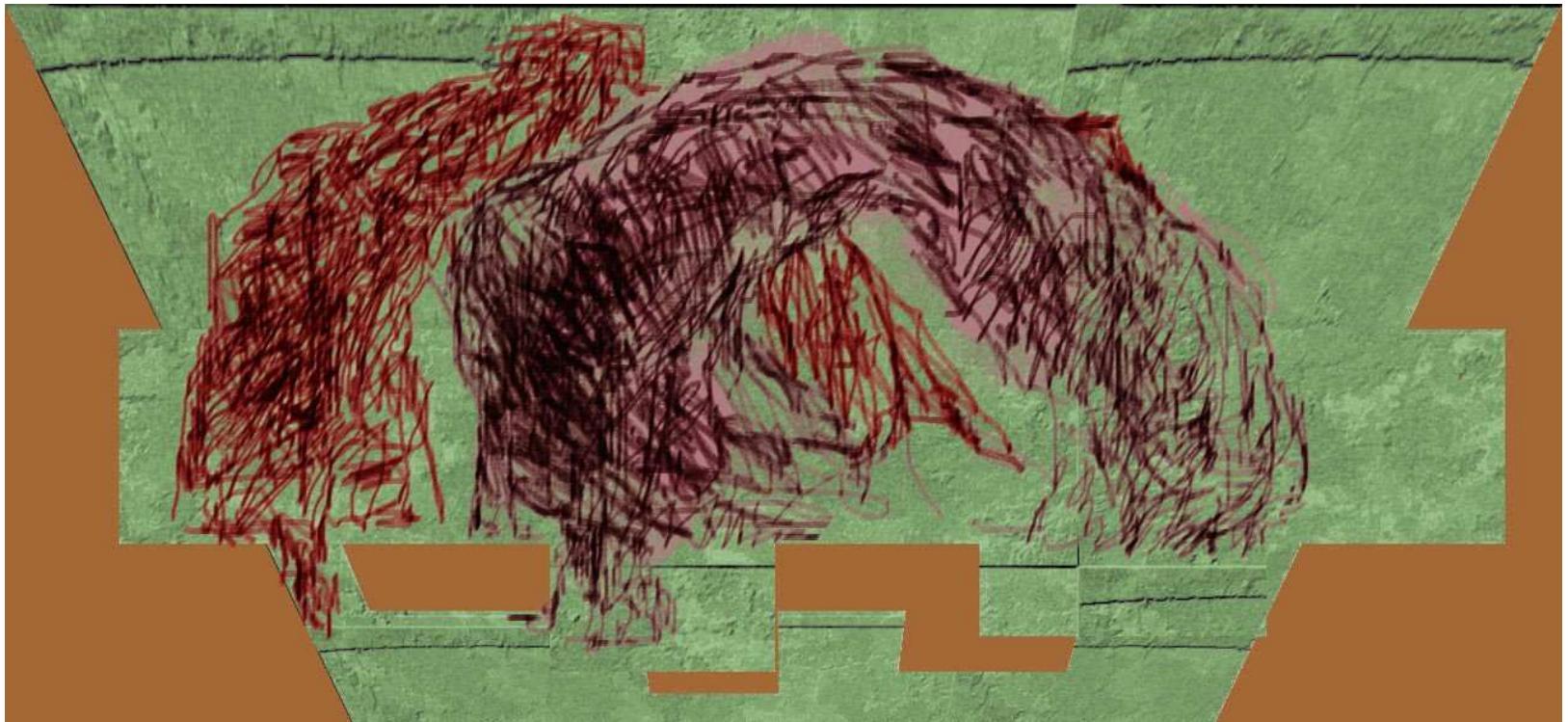






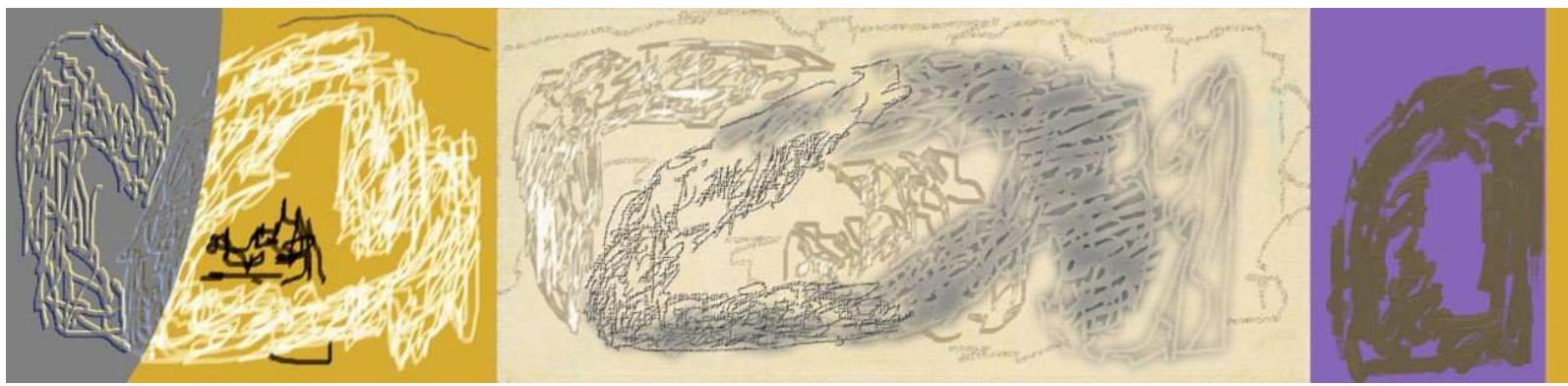








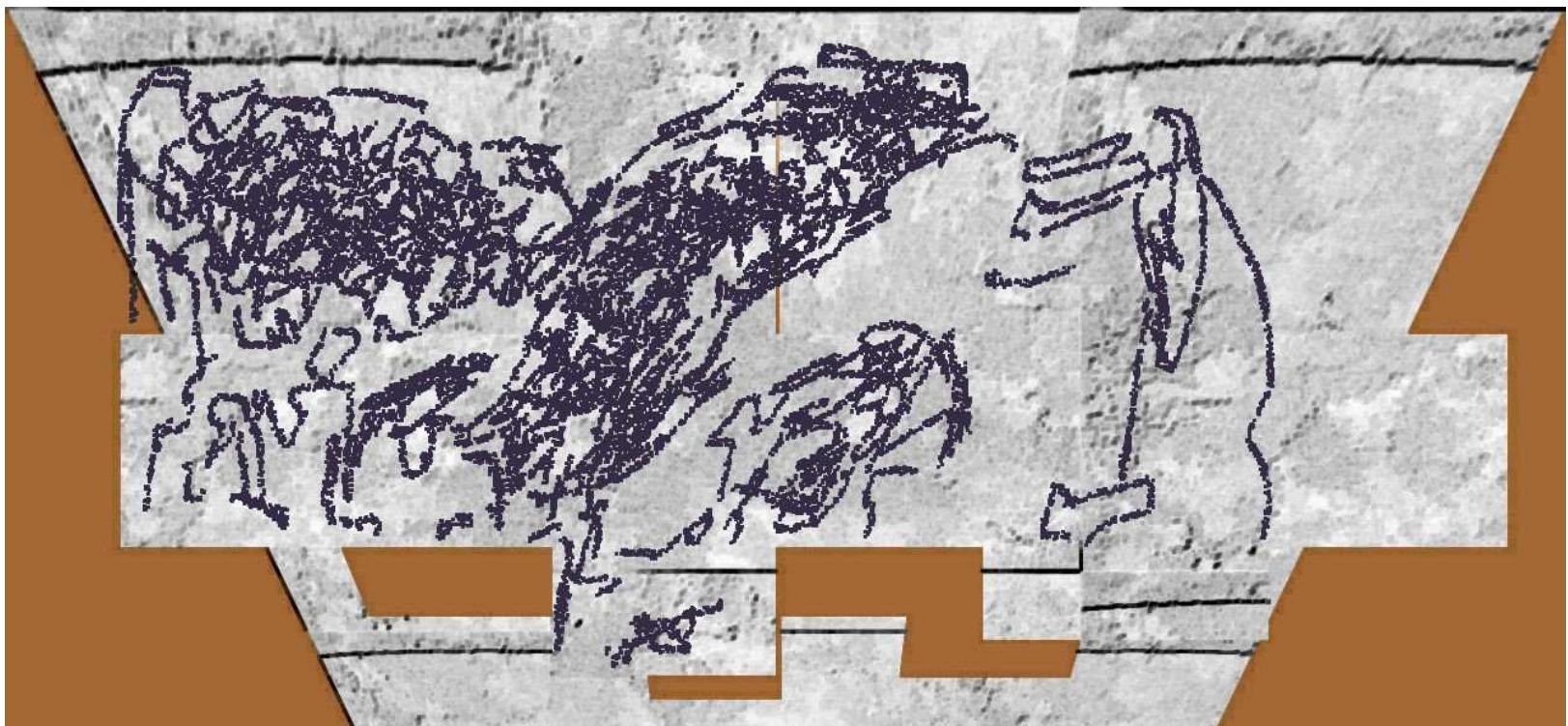




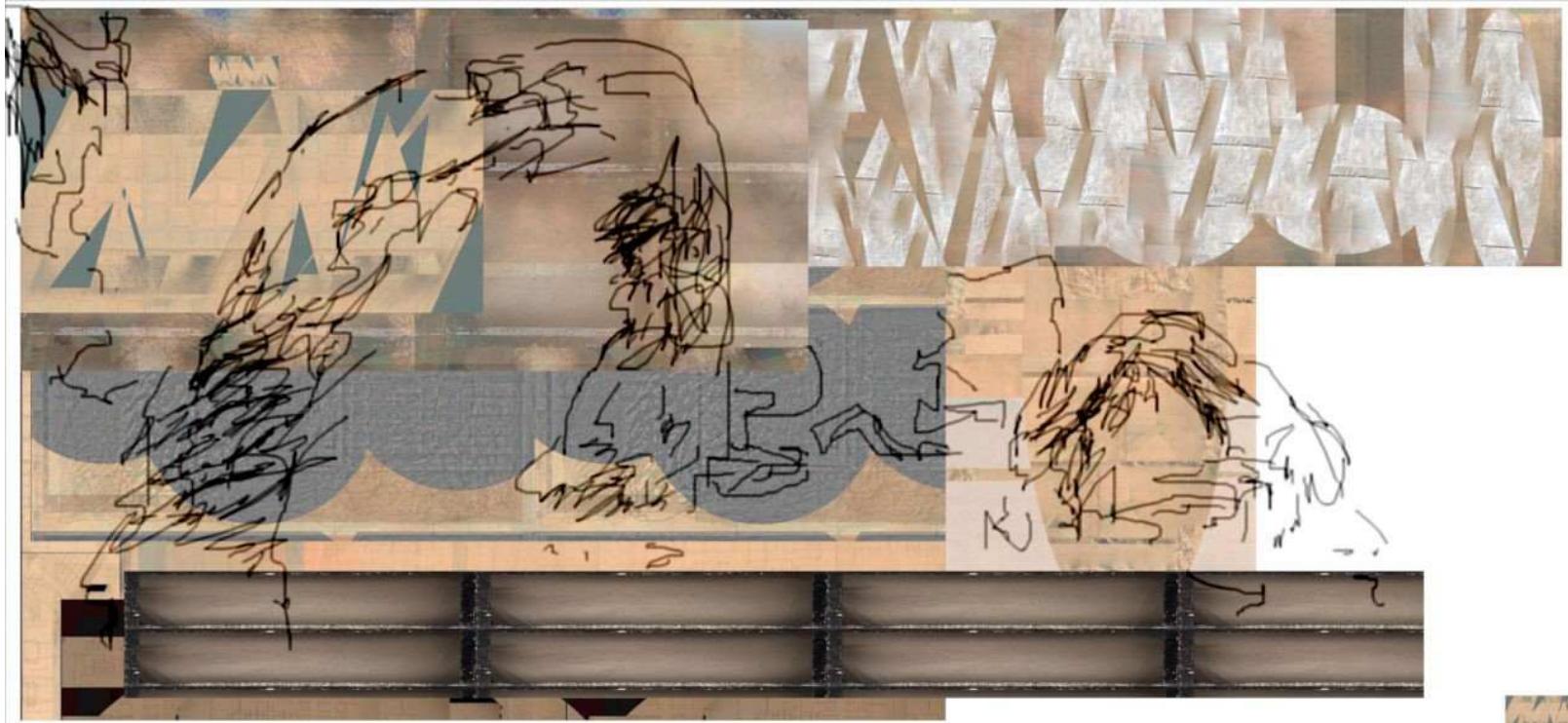


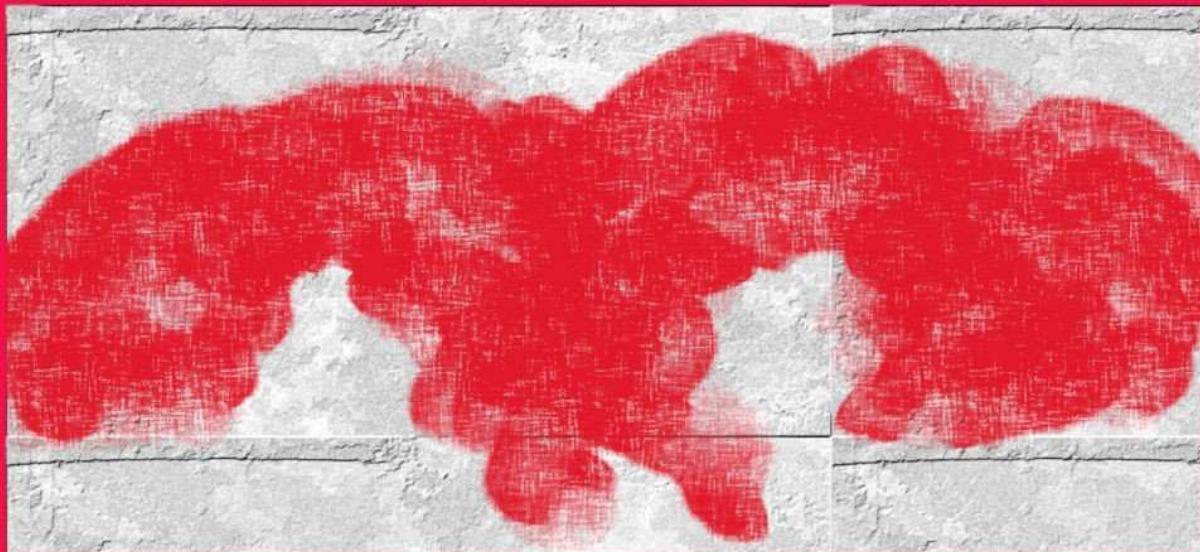
Sepia and Chrome Masquerade: stone and clay studio

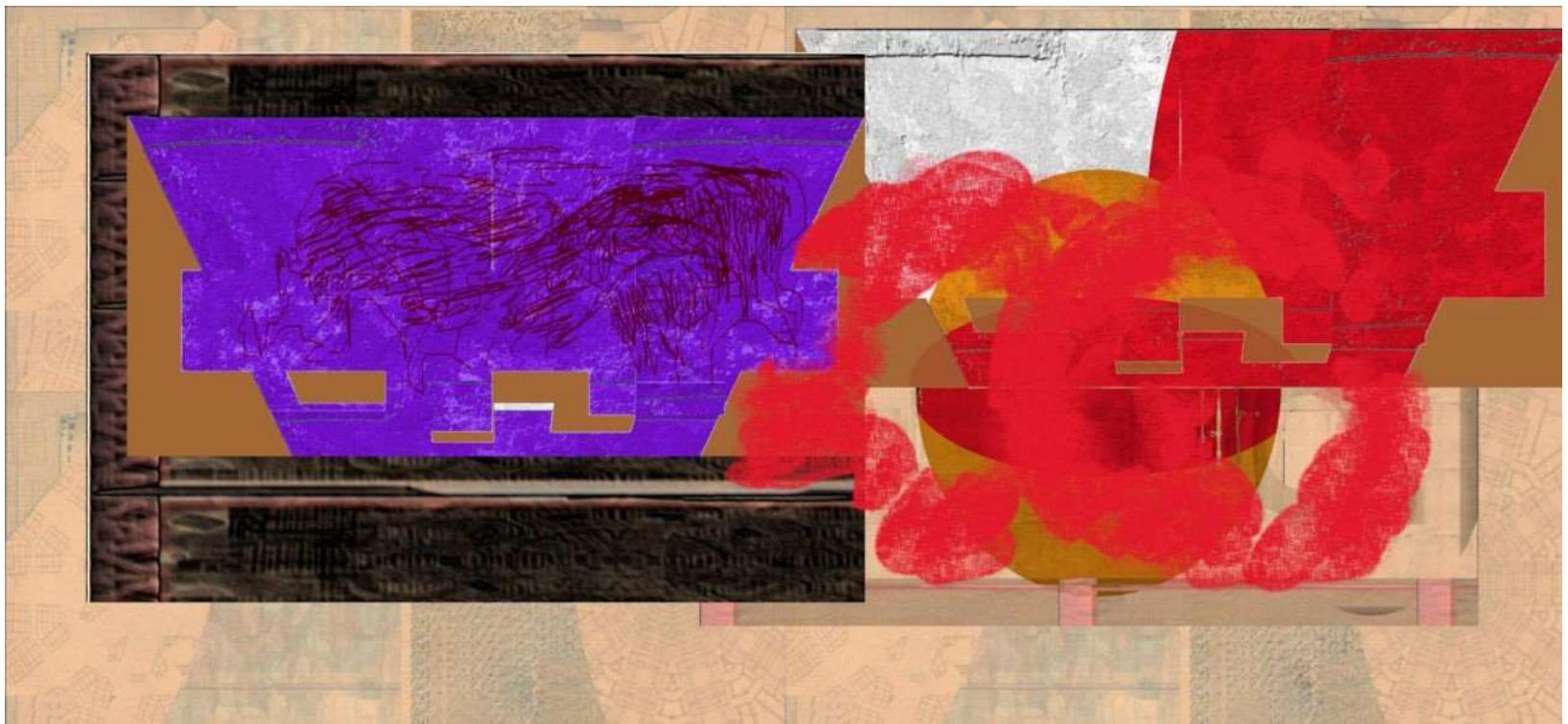
MORPHOLOGICAL ARROW WITH TWO MASKS

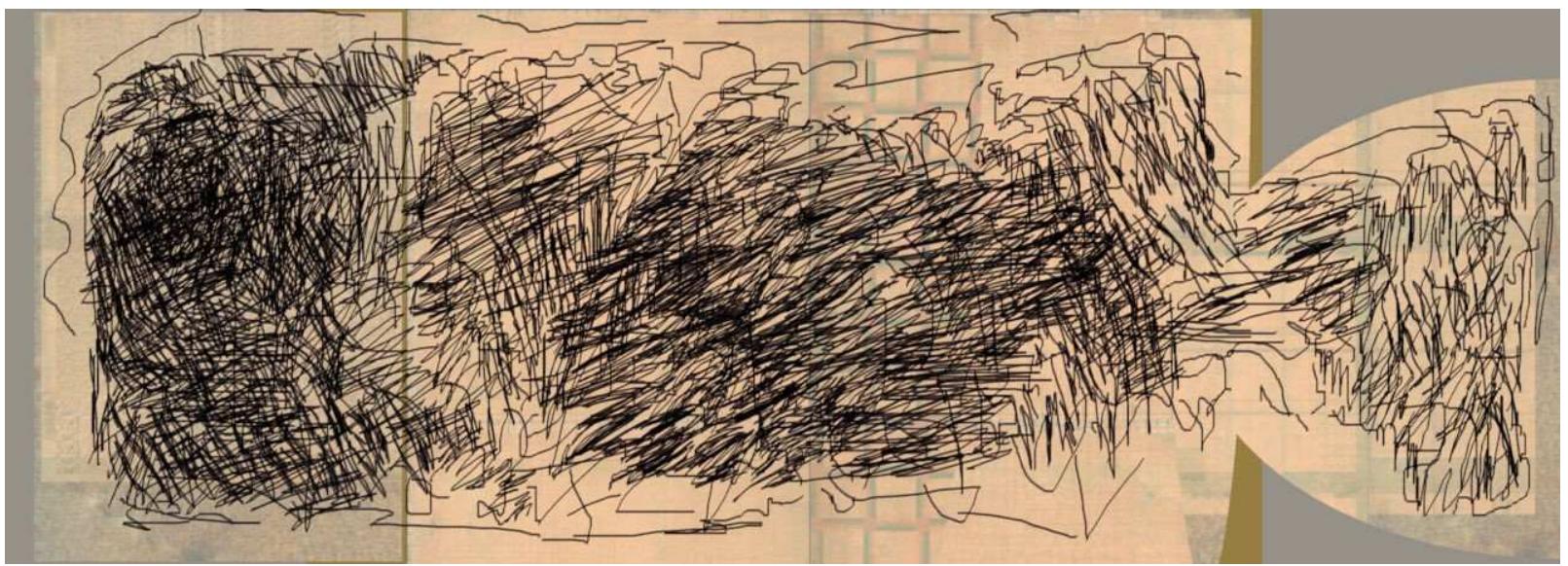


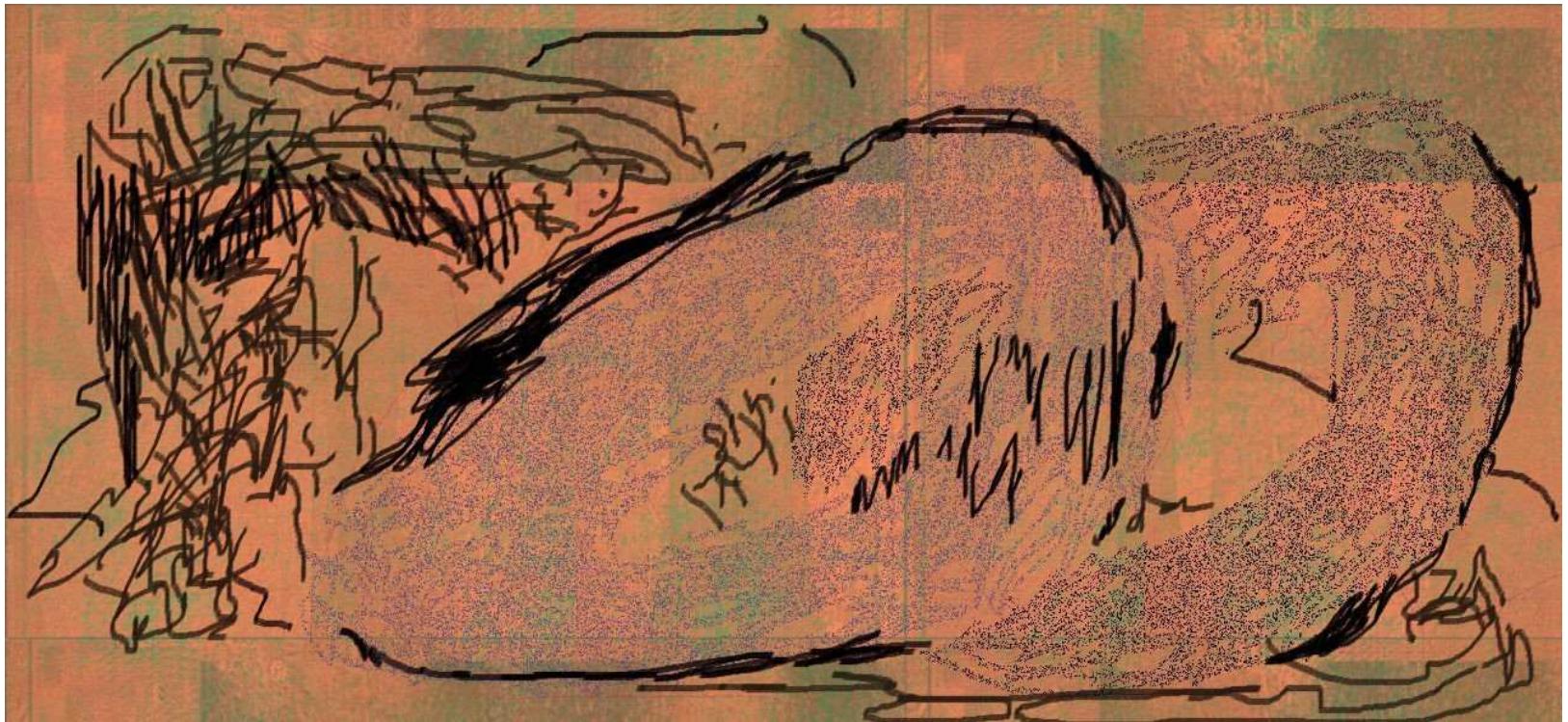


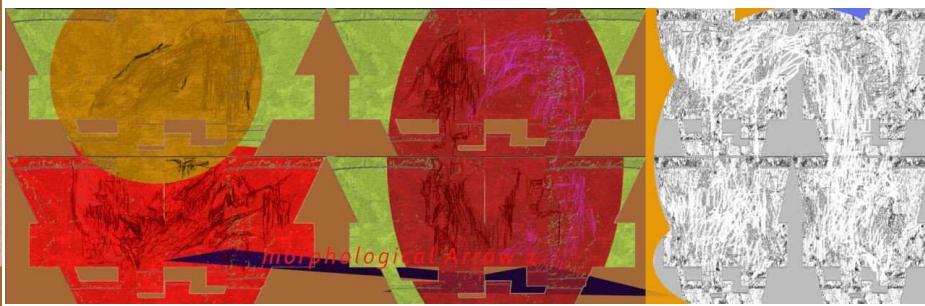
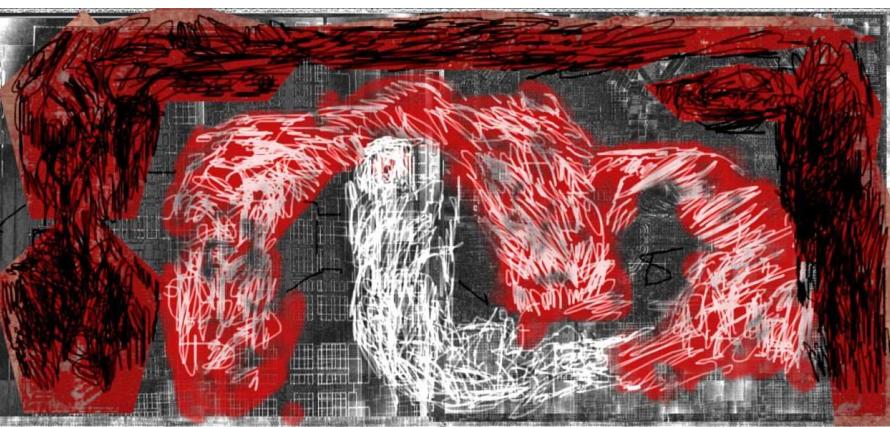
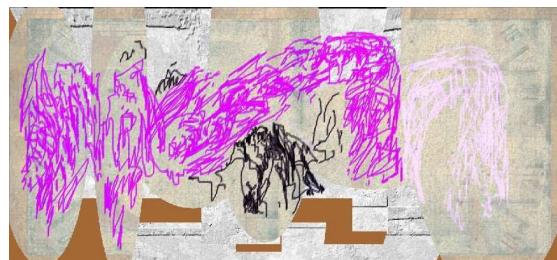


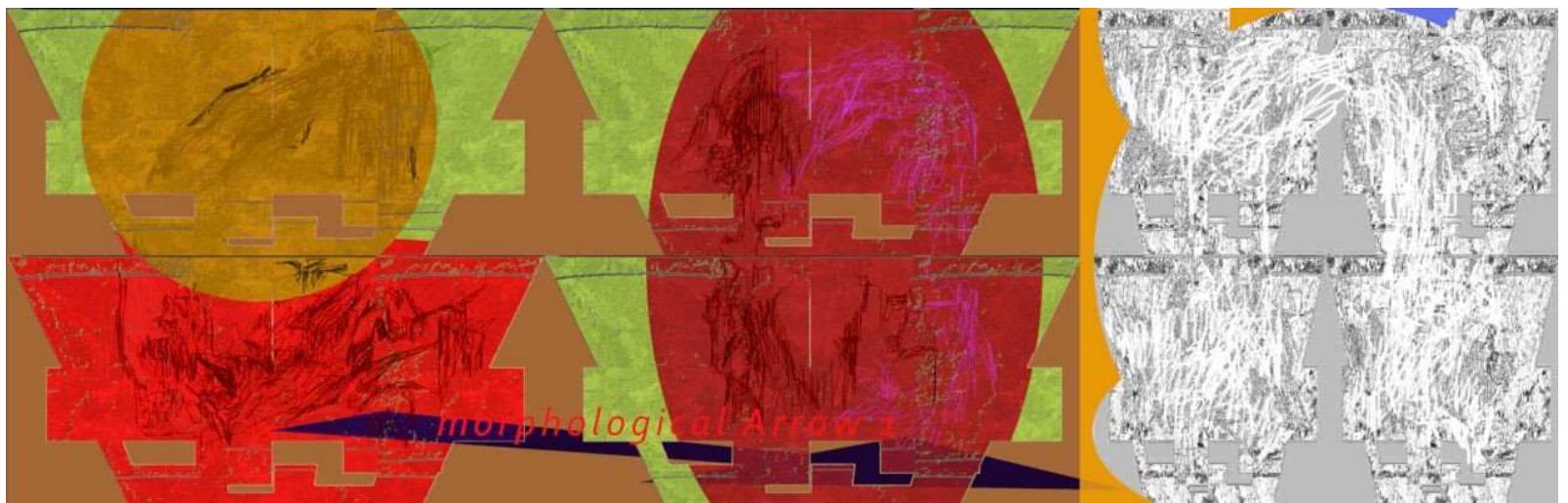












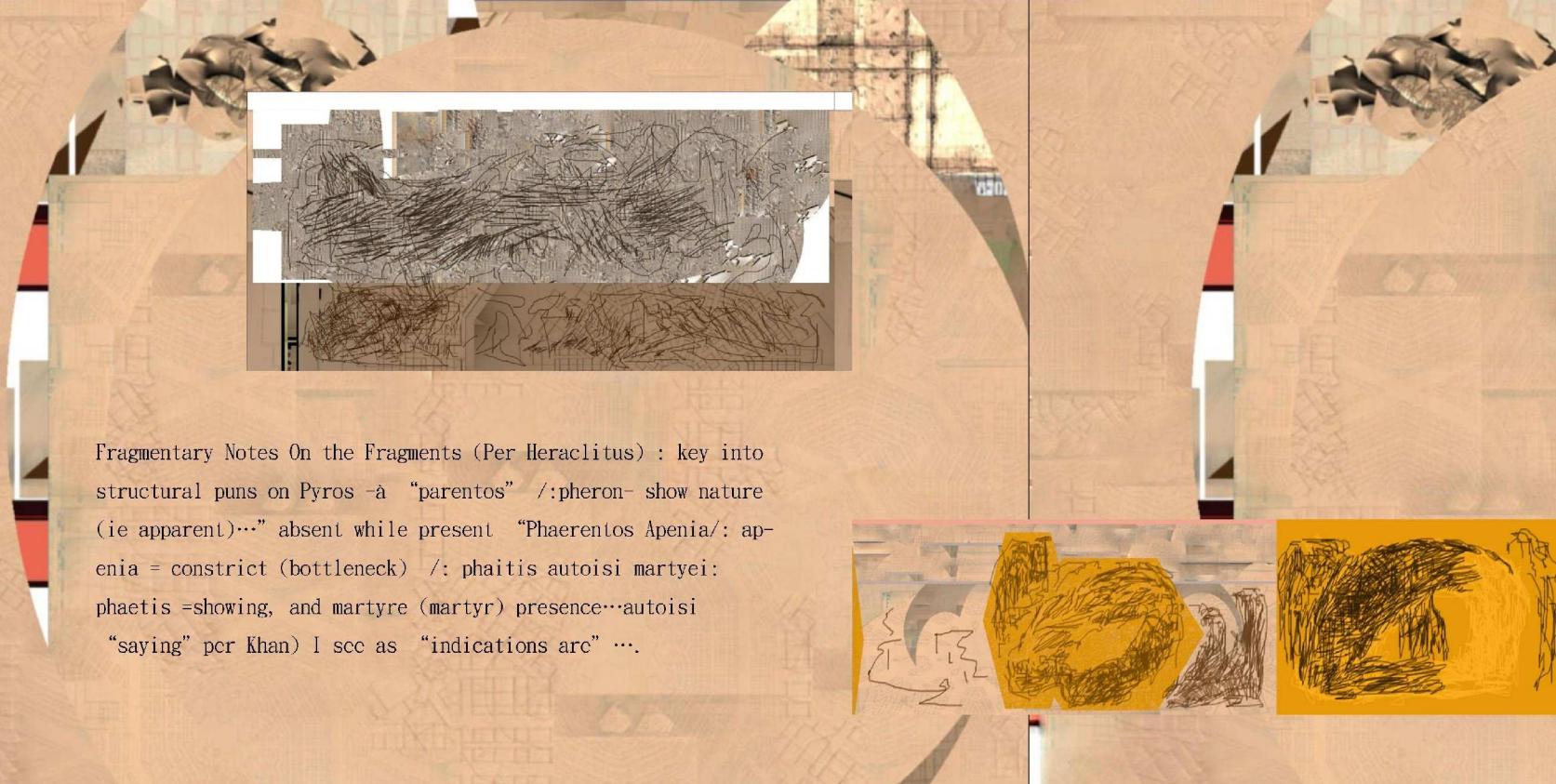


Fragmentary Notes on Heraclitus: pathei of Phaiton- punishment traditionally Pathei mathos- "learning the hard way" is referenced in one fragment as "polymathic" a word he invents relative Pythagoras as "much learning", in another fragment autoisin (own ie autoisin dykesoi or opinions) the aiton of phacton is given play to structure the hard way as persisting in ones own opinions only.

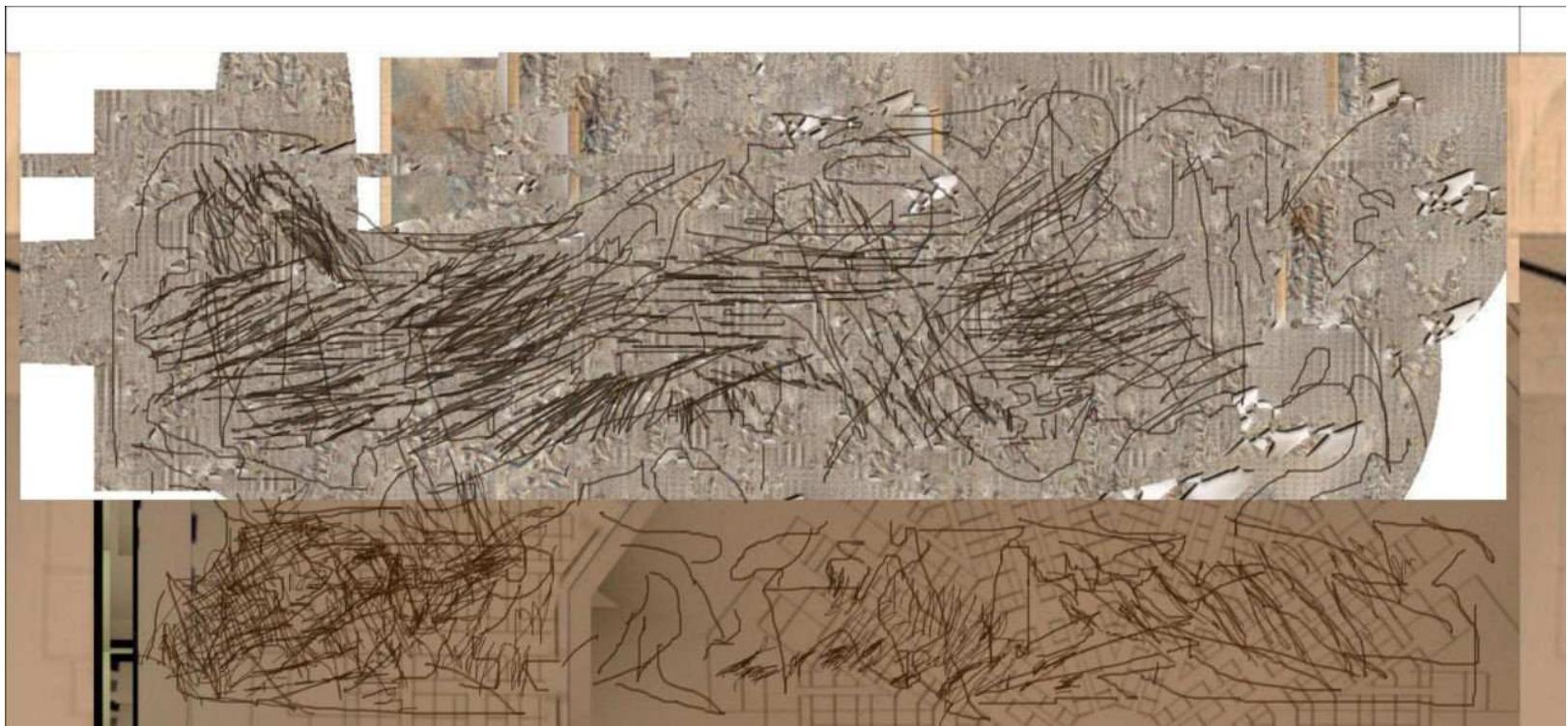
About that
Bottleneck :



Fragmentary Notes On Heraclitus – the Pyros puns.../:"episthei; ie episthei ta koinos-Khan translates account shared --- I see as that which comes forward to sympathy ... as though private possession; exontes phronysin-exontes (like apenia) refers as well to deafness in other fragments as in closing off faculties.

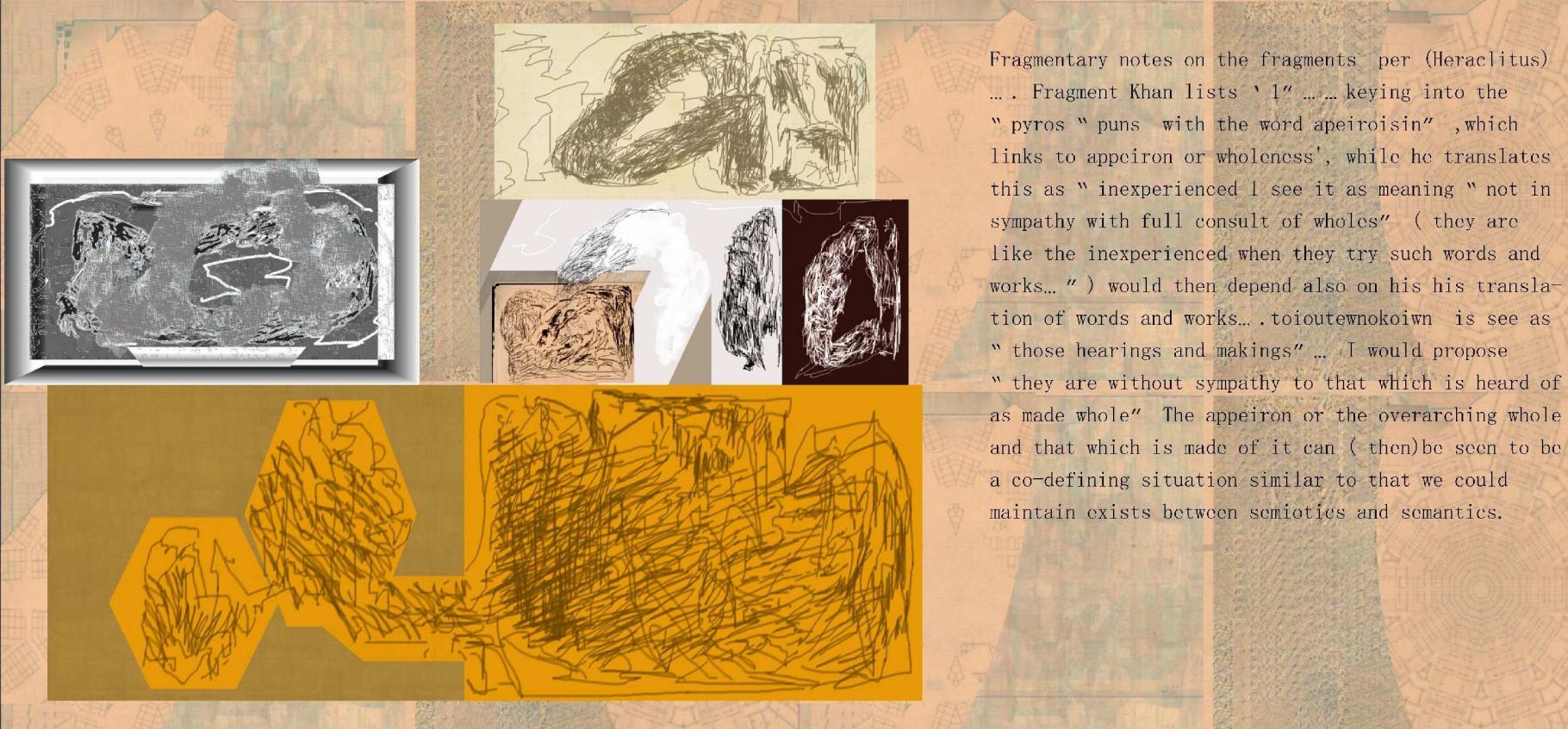


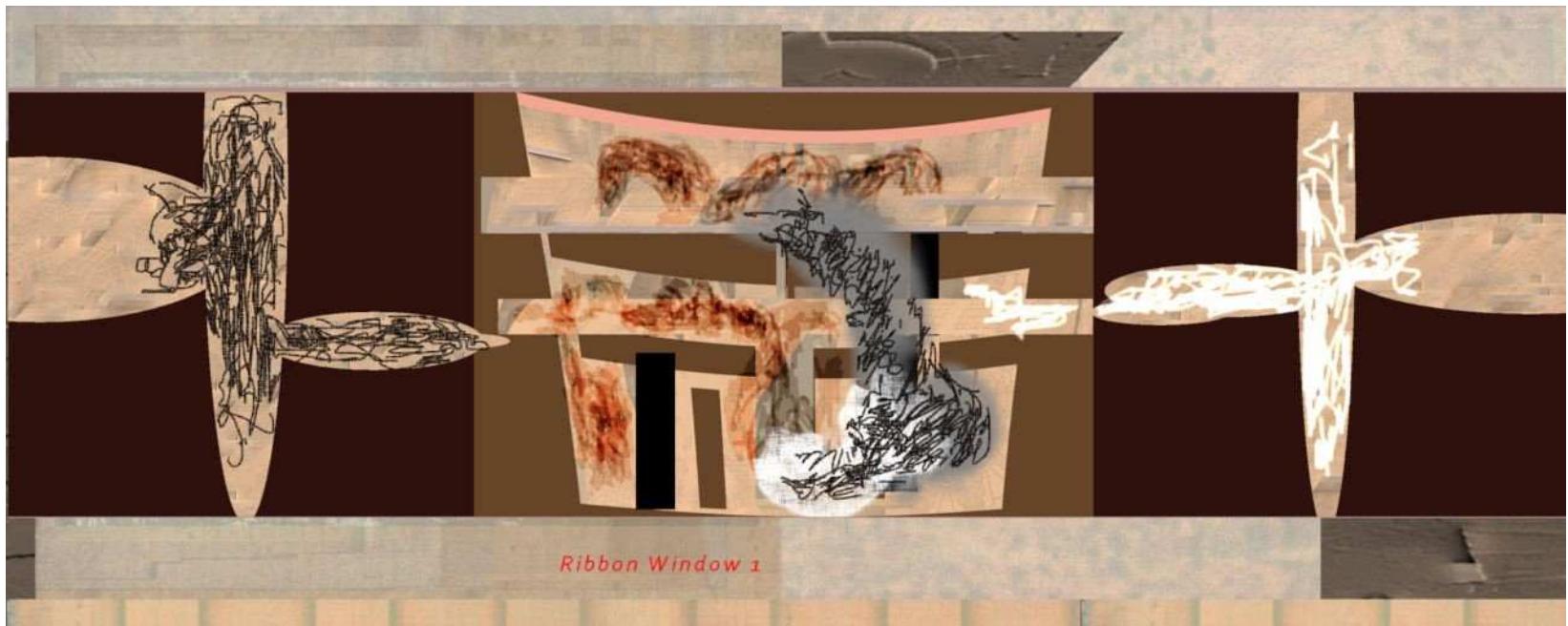
Fragmentary Notes On the Fragments (Per Heraclitus) : key into structural puns on Pyros -à “parentos” /:pheron- show nature (ie apparent)...” absent while present “Phaerentos Apenia/: apenia = constrict (bottleneck) /: phaitis autoisi martyei: phaetis =showing, and martyre (martyr) presence…autoisi “saying” per Khan) I see as “indications arc” ...



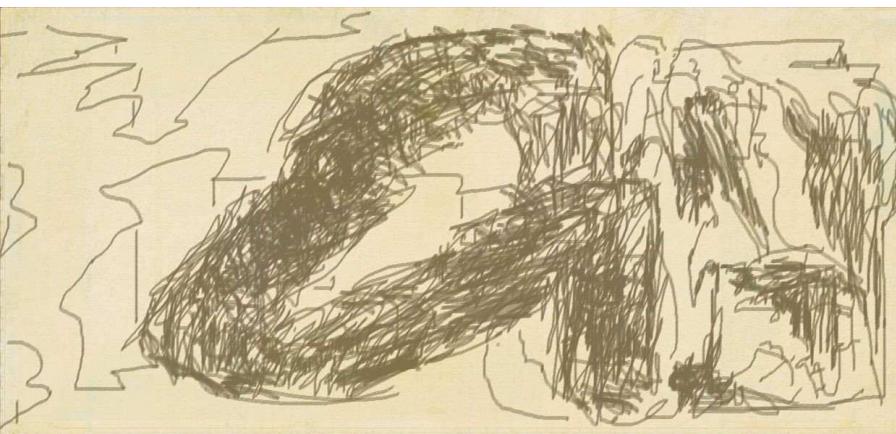
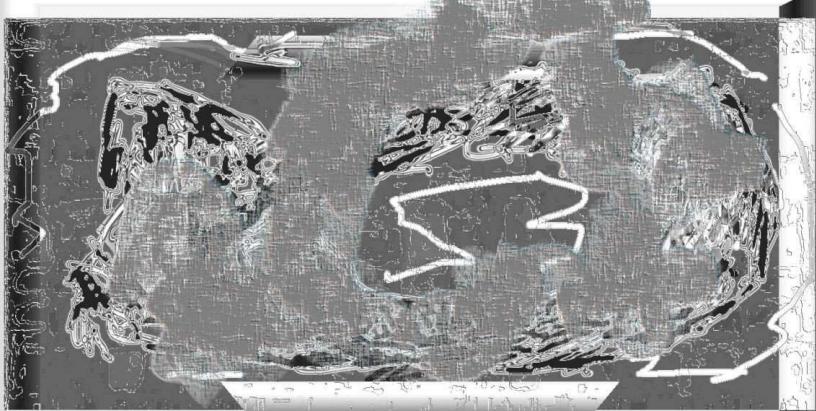


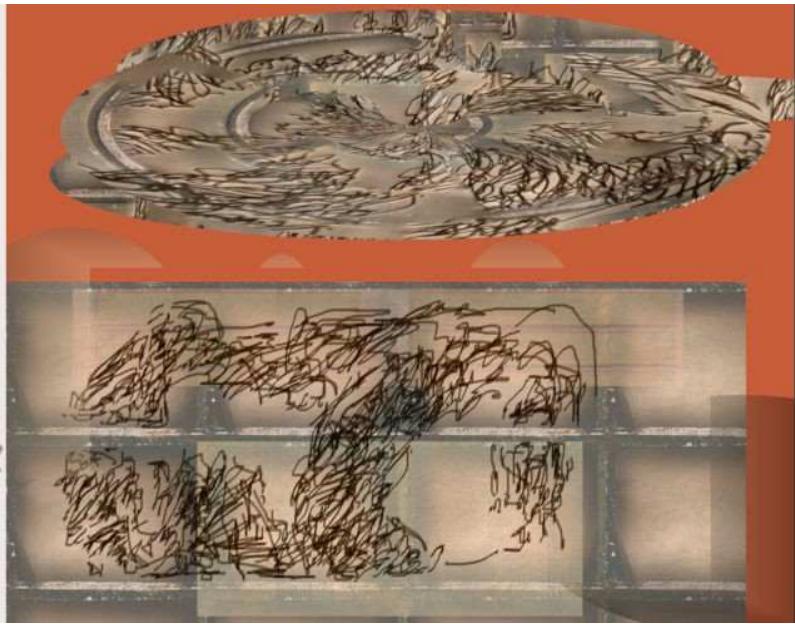
Fragmentary notes on the fragments per (Heraclitus) Fragment Khan lists '1' keying into the "pyros" puns with the word apeiroisin" , which links to appciron or wholeness', while he translates this as " inexperienced I see it as meaning "not in sympathy with full consult of wholes" (they are like the inexperienced when they try such words and works... ") would then depend also on his his translation of words and works... toiotewnkoiwn is see as " those hearings and makings" ... I would propose " they are without sympathy to that which is heard of as made whole" The appeiron or the overarching whole and that which is made of it can (then)be seen to be a co-defining situation similar to that we could maintain exists between semiotics and semantics.

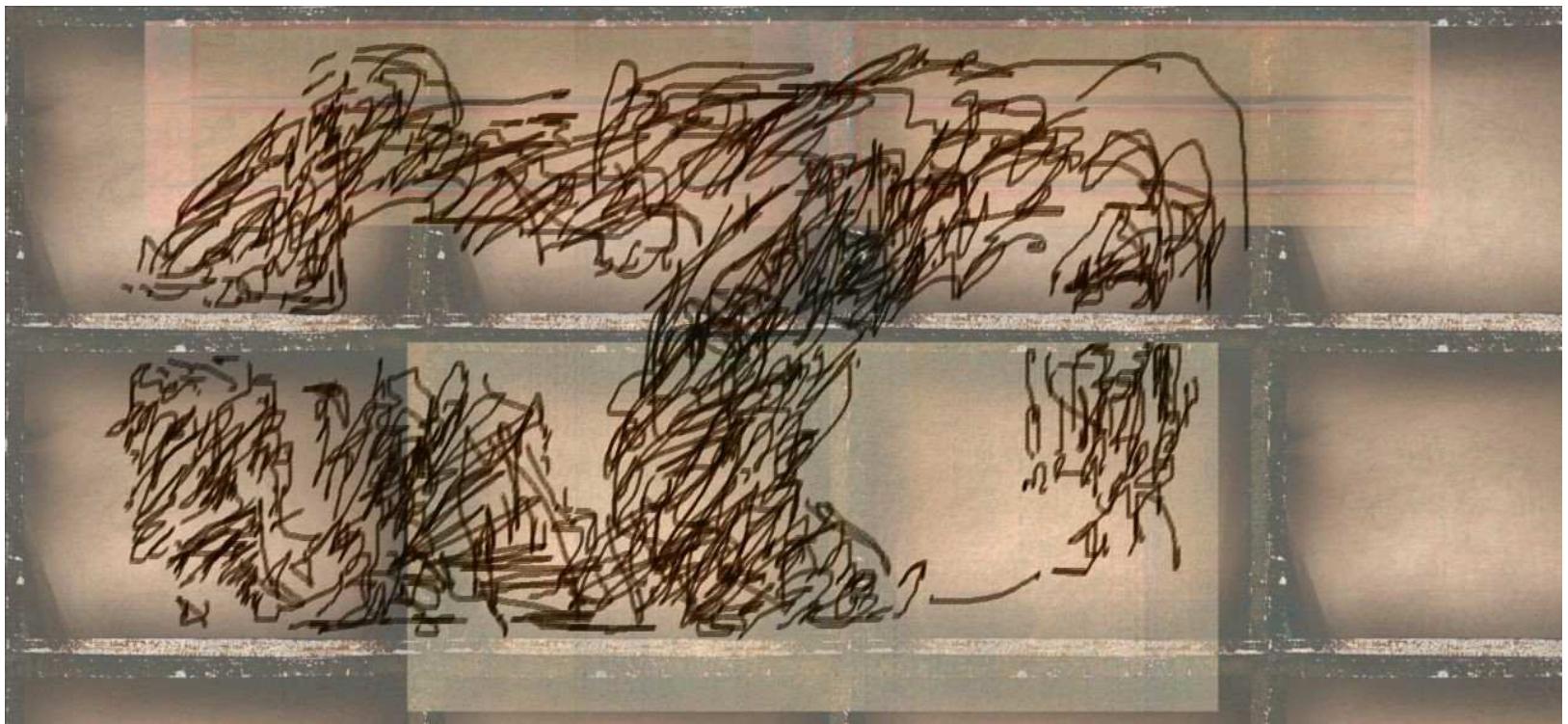




Ribbon Window 1

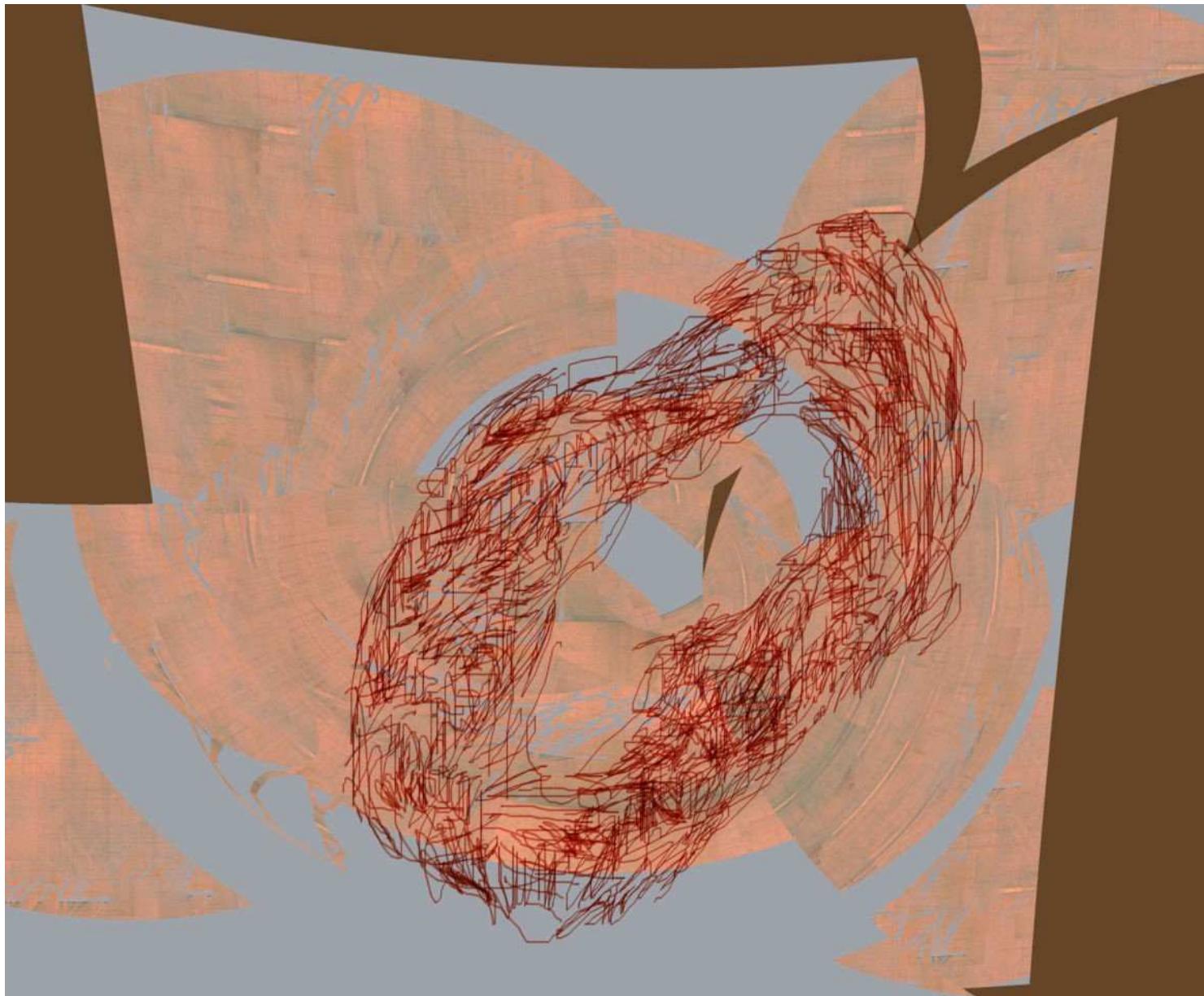


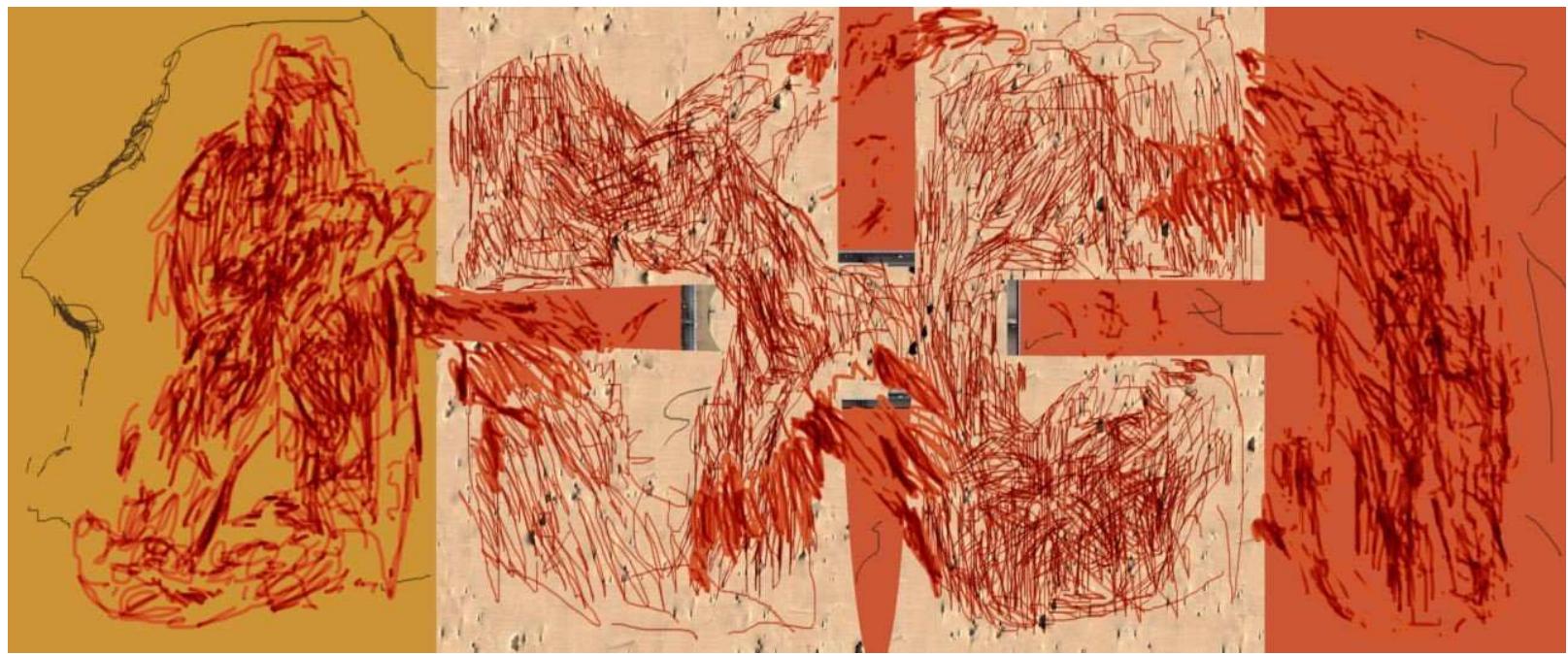




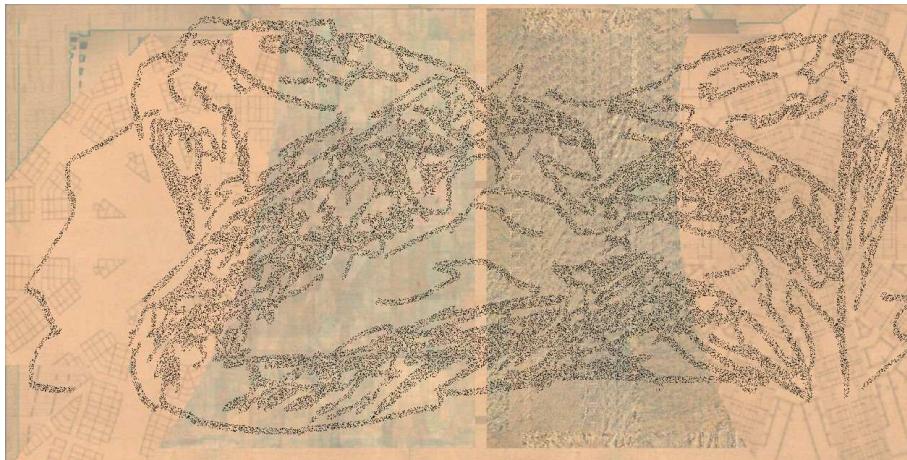
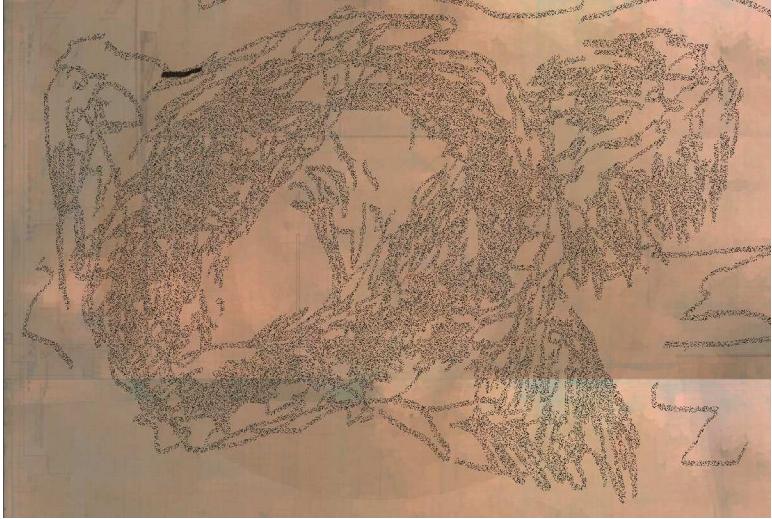




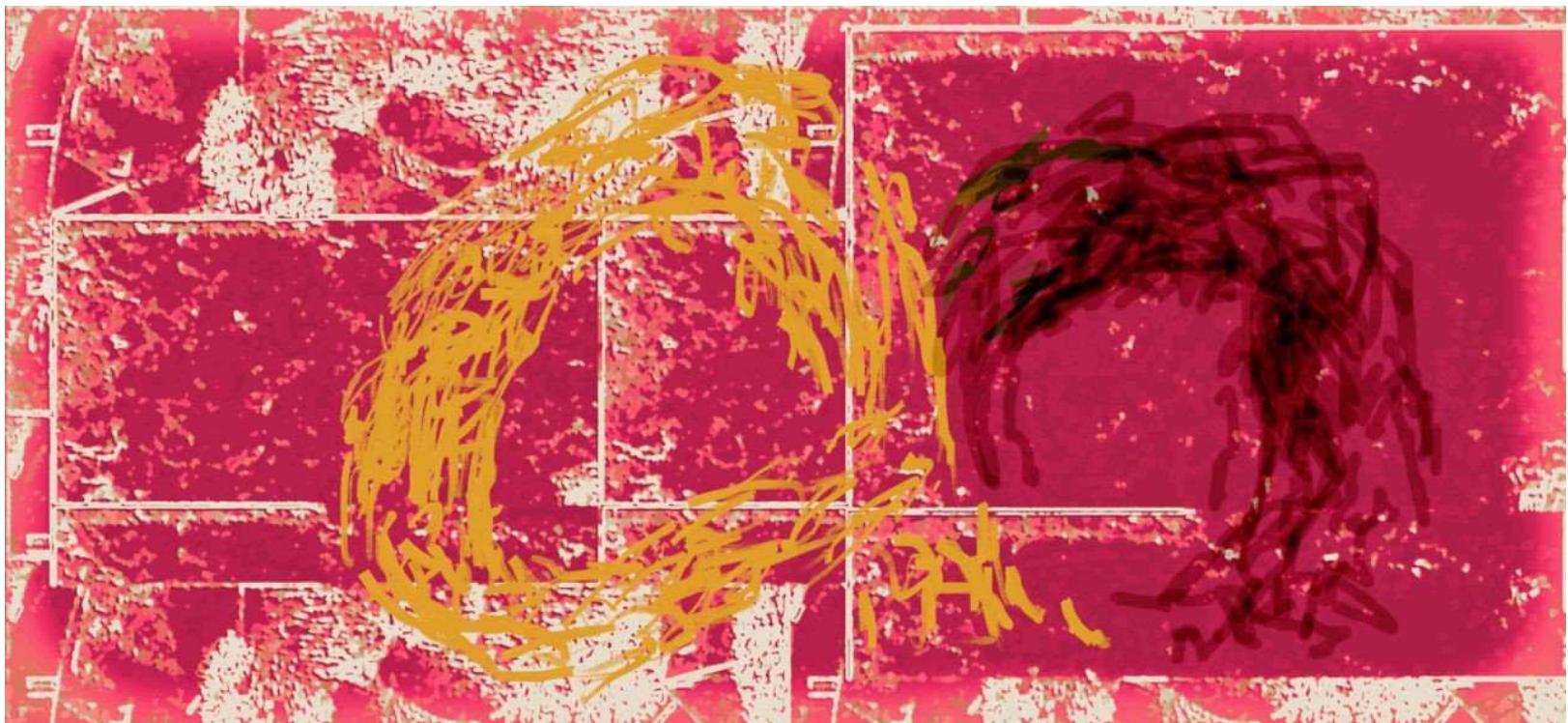


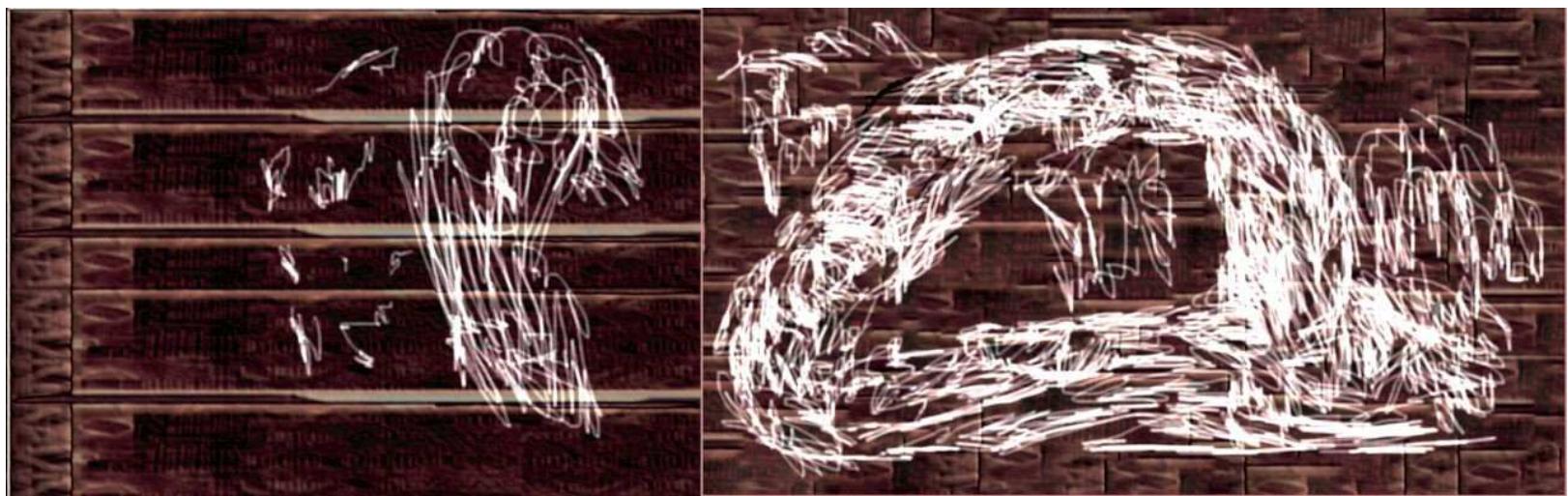




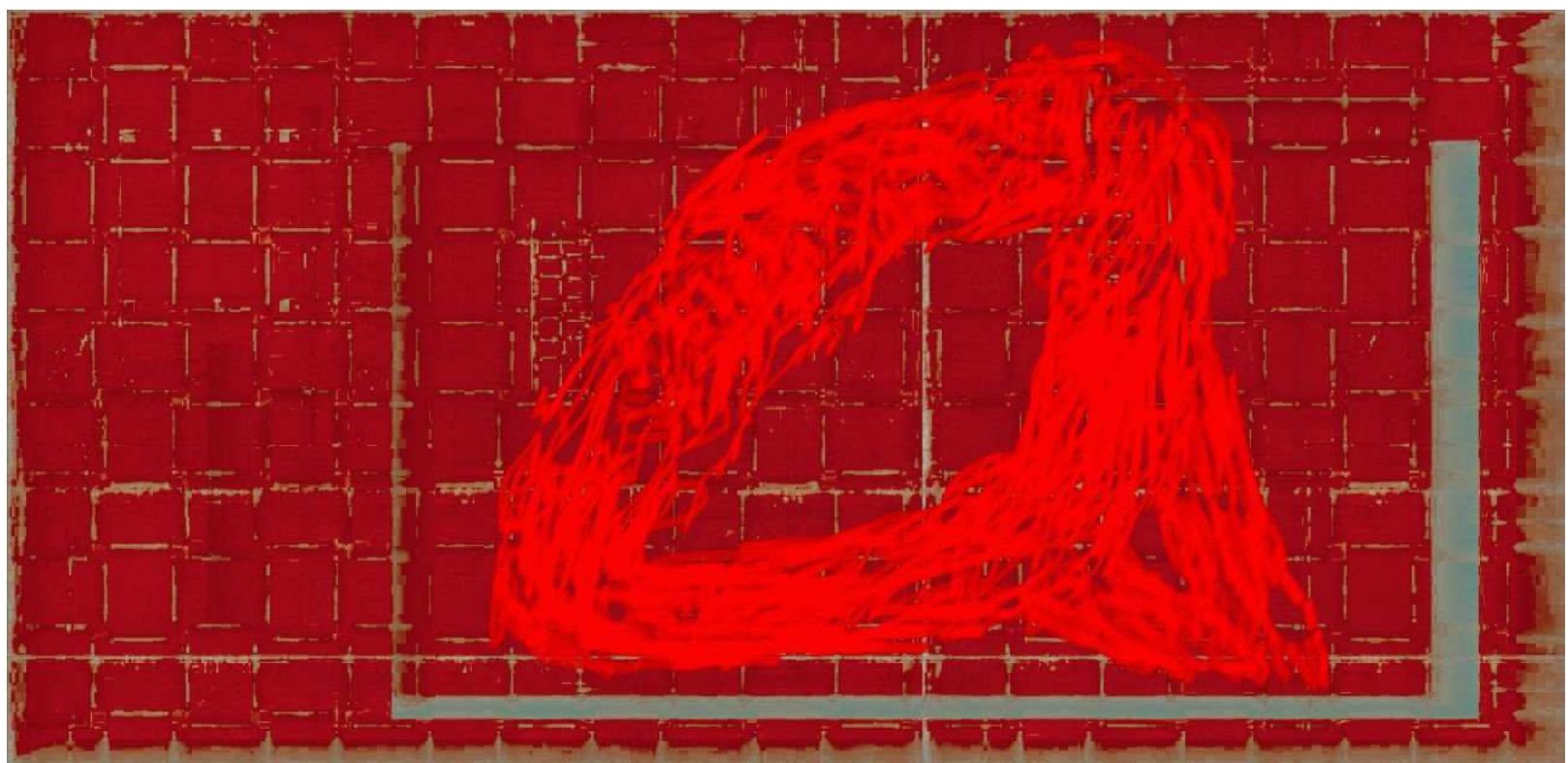




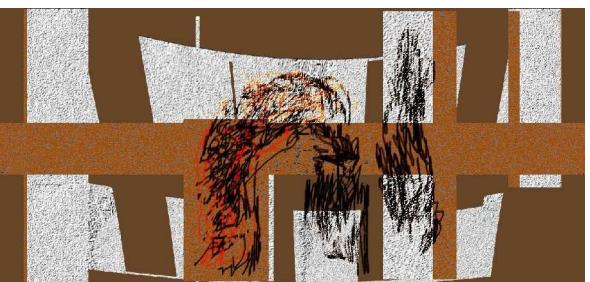
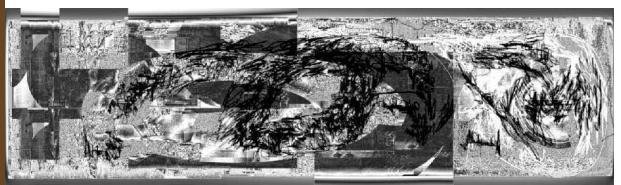
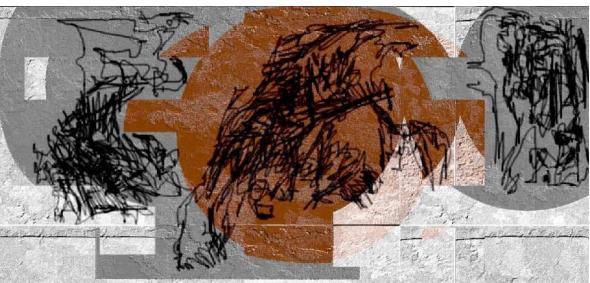
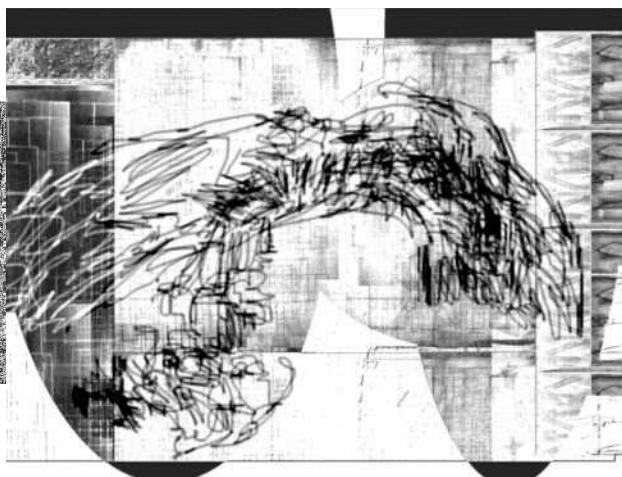




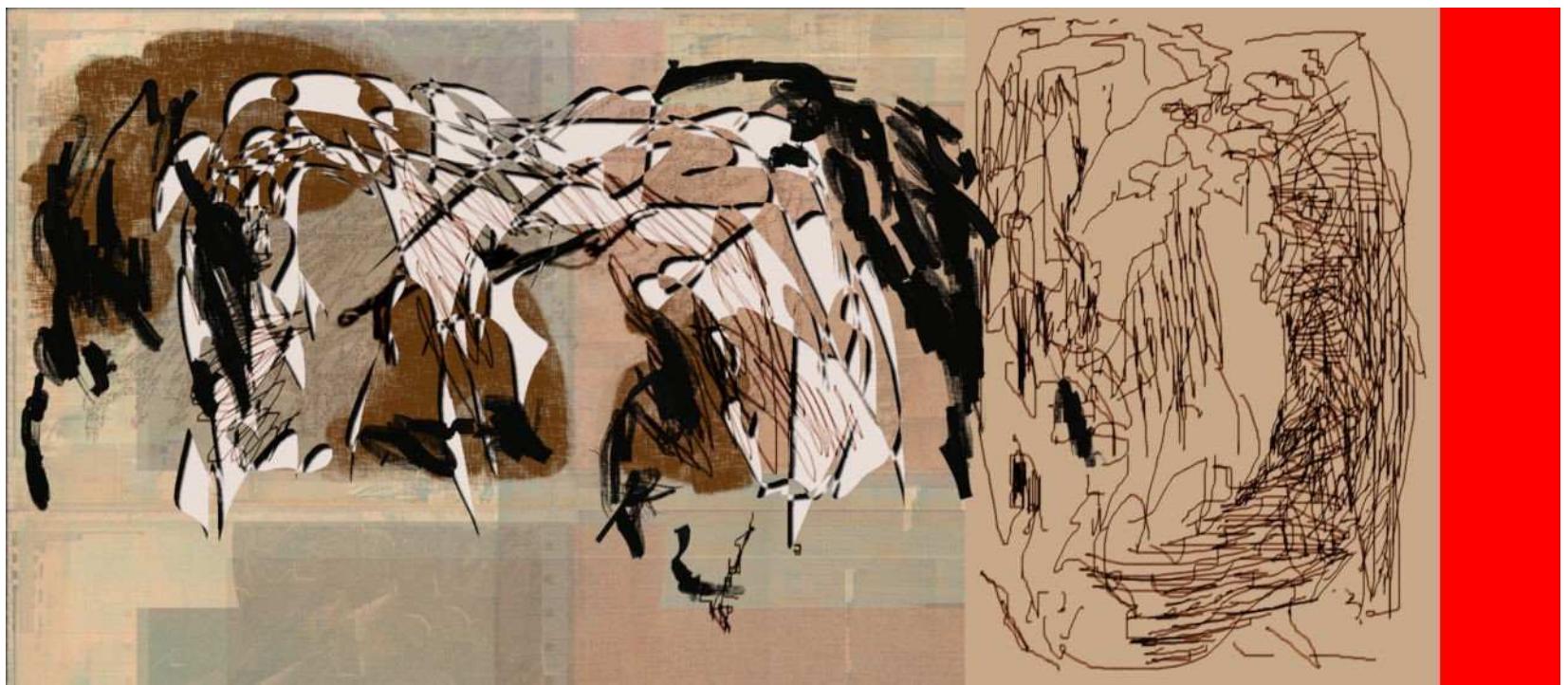




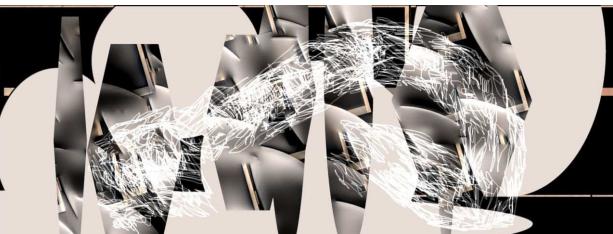
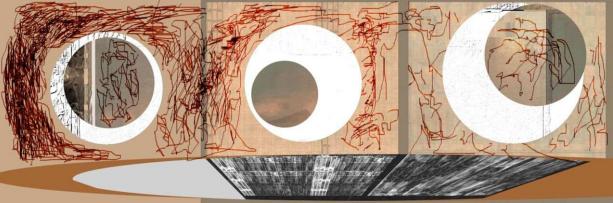
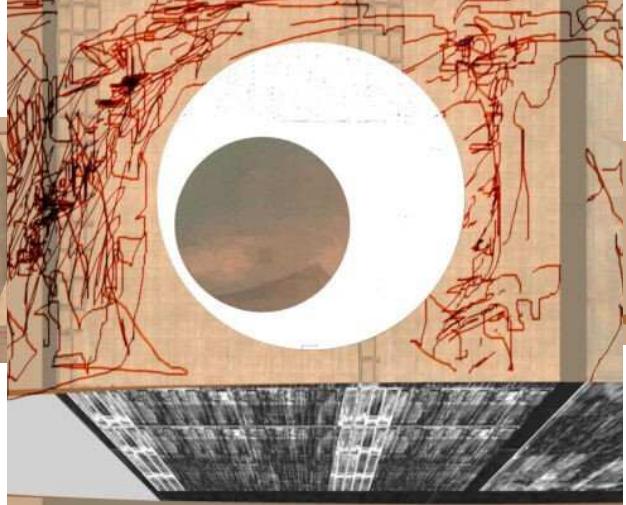
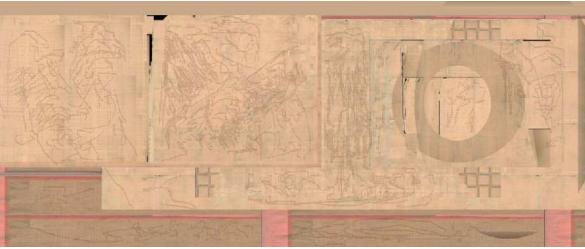












P.L.E. (photo: Indo European) **SOUND BITE ETCHANT SANJAI SETHI**



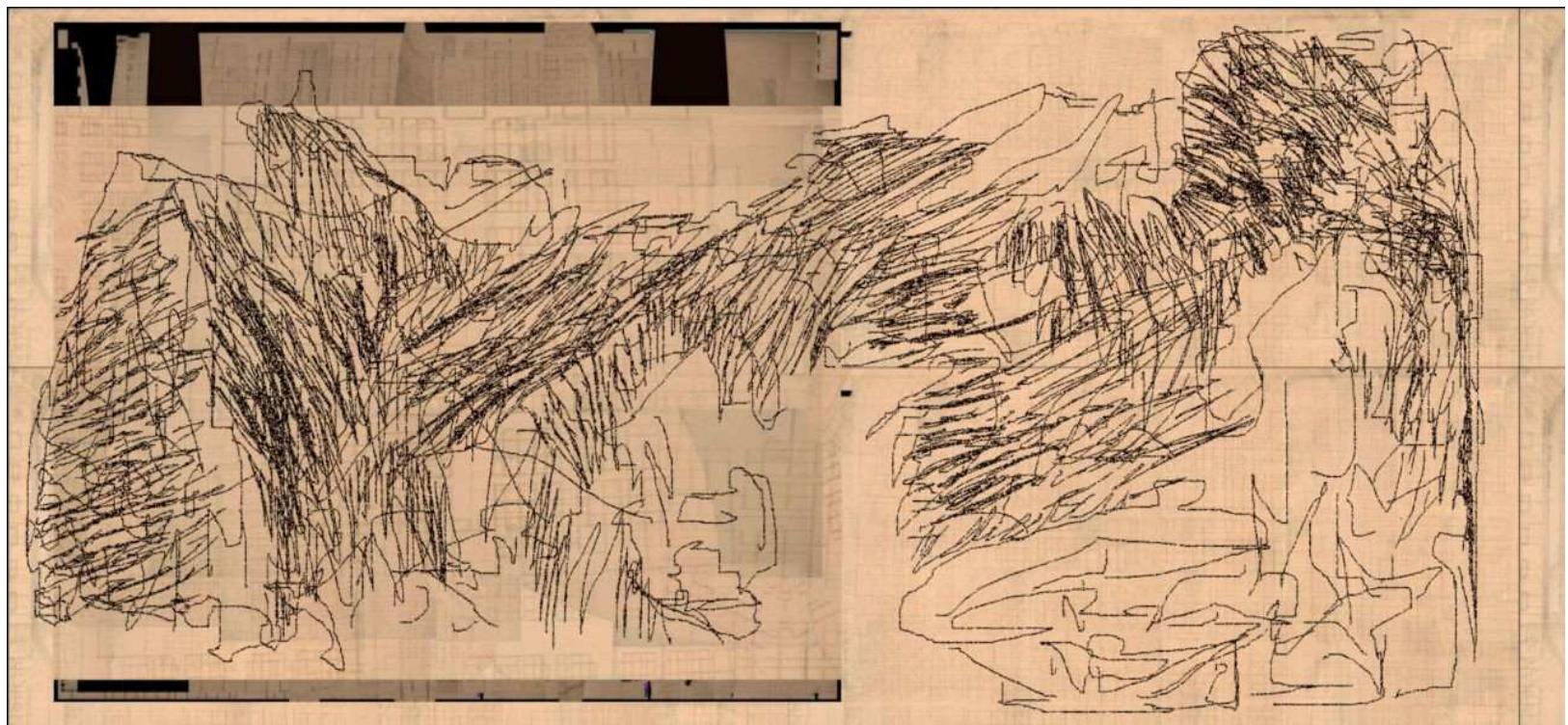
P.I.E. (proto Indo European) SOUND BITE ETCHANT :ANJAI (SET OUT)

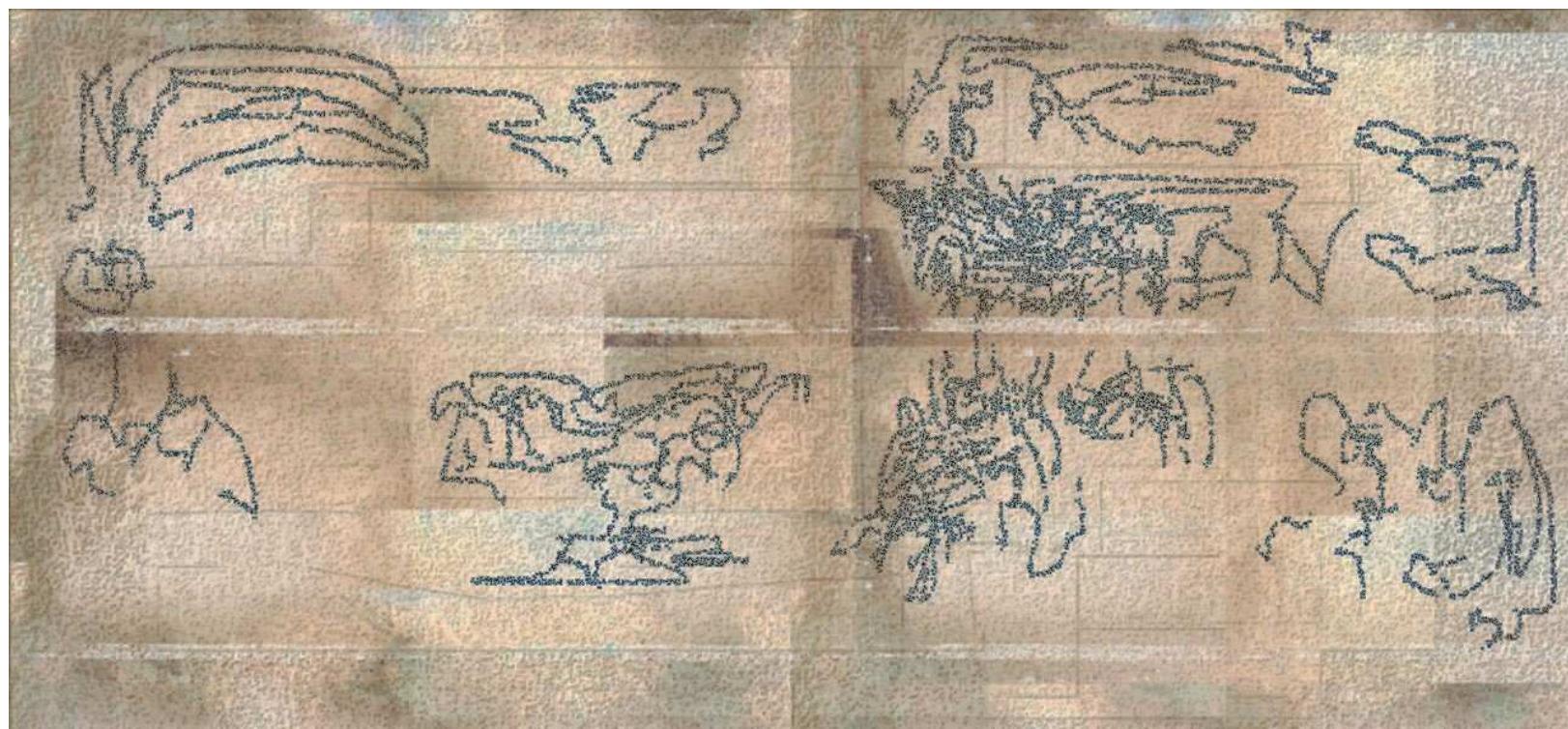


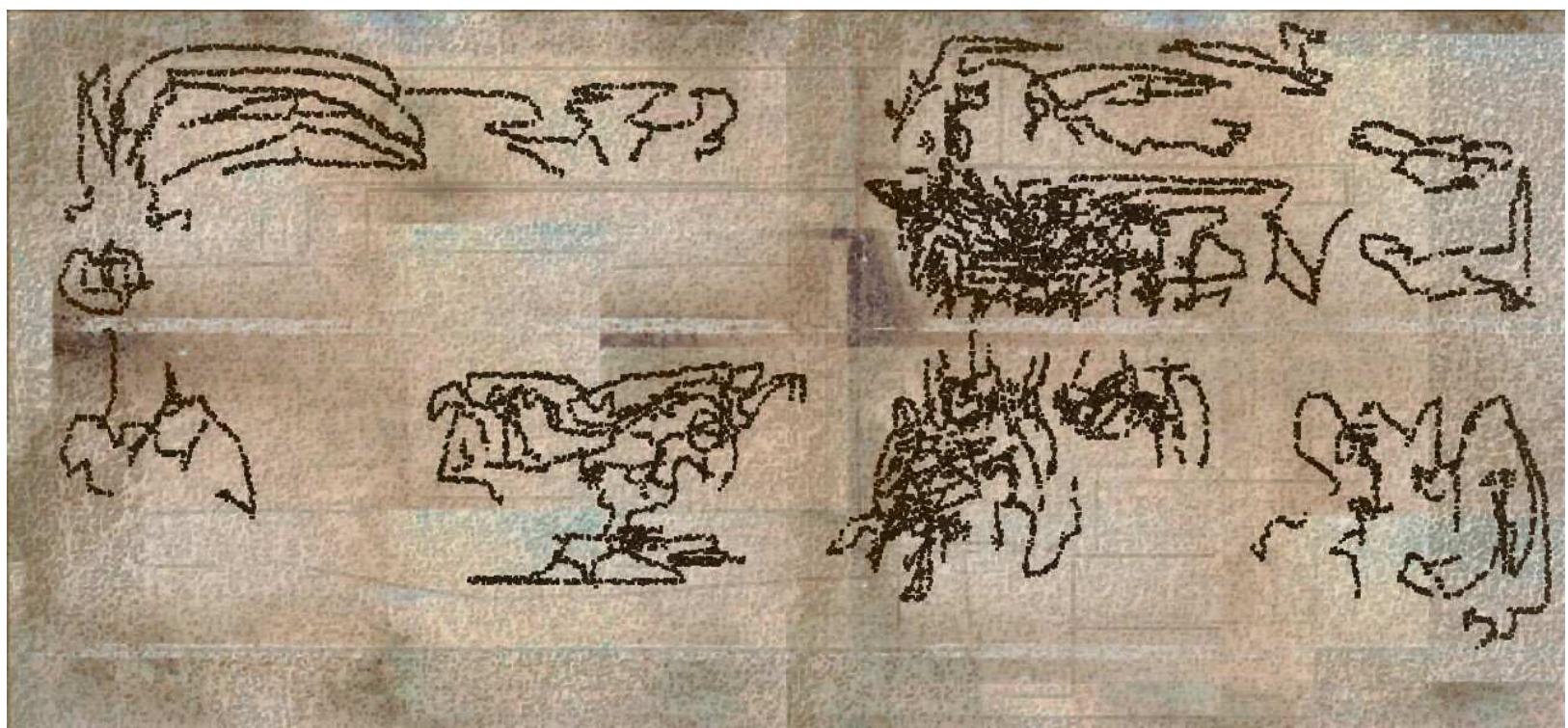


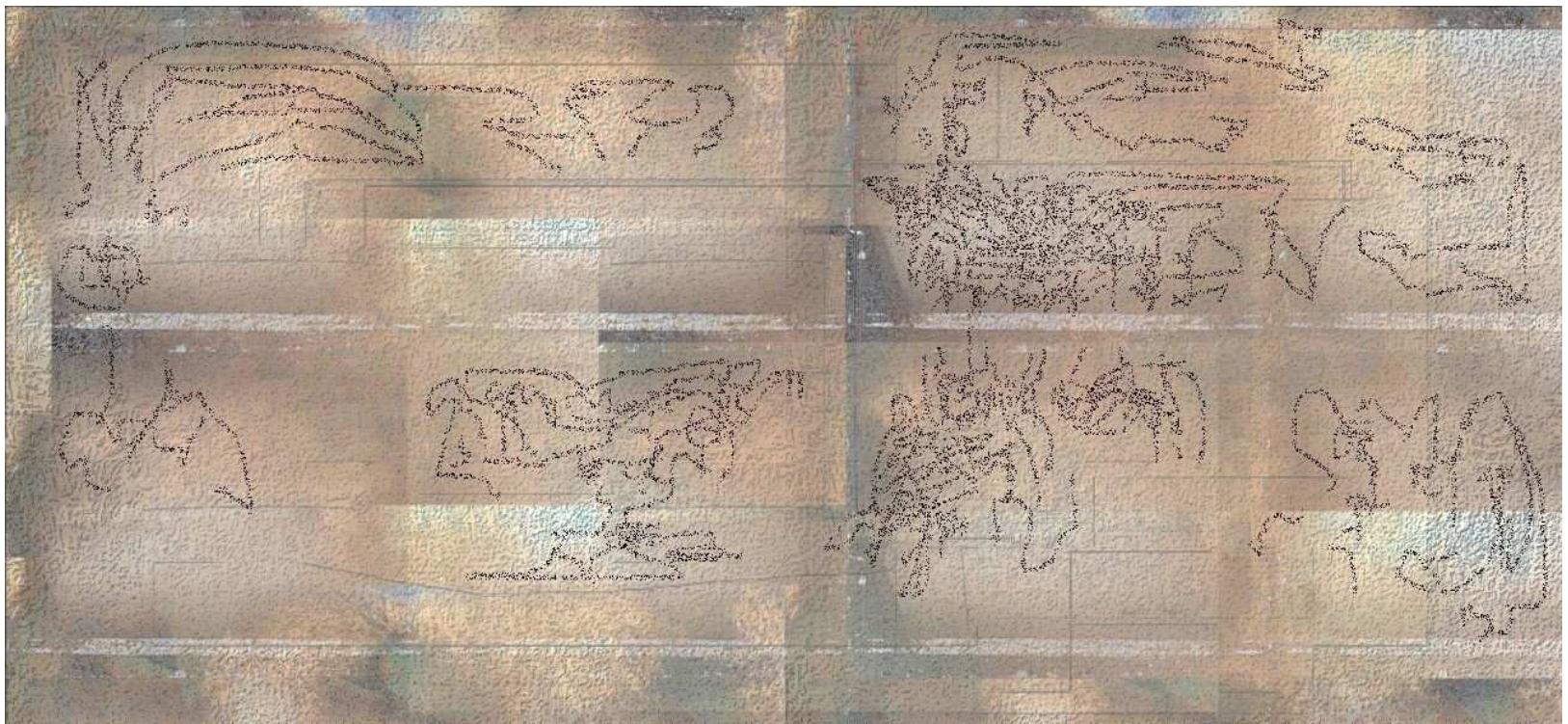


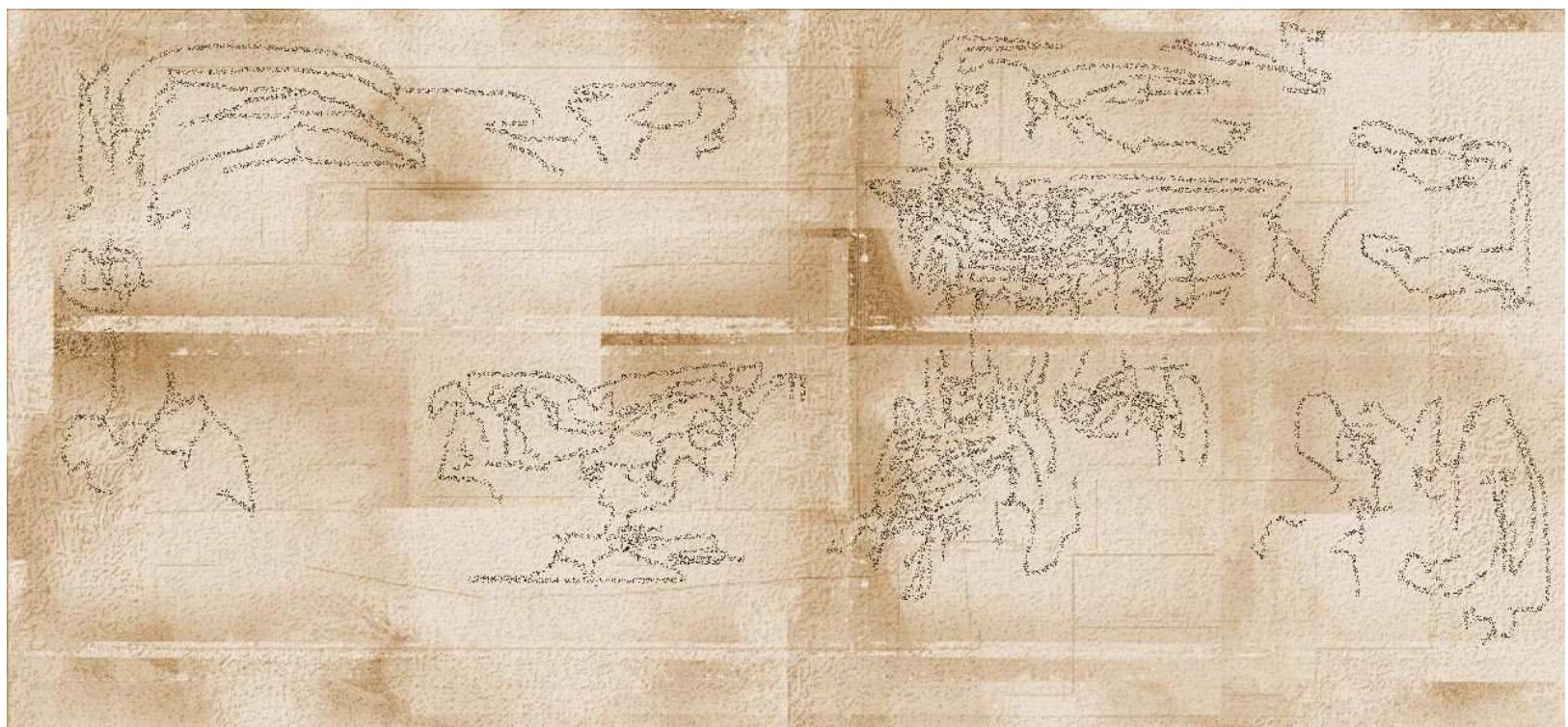




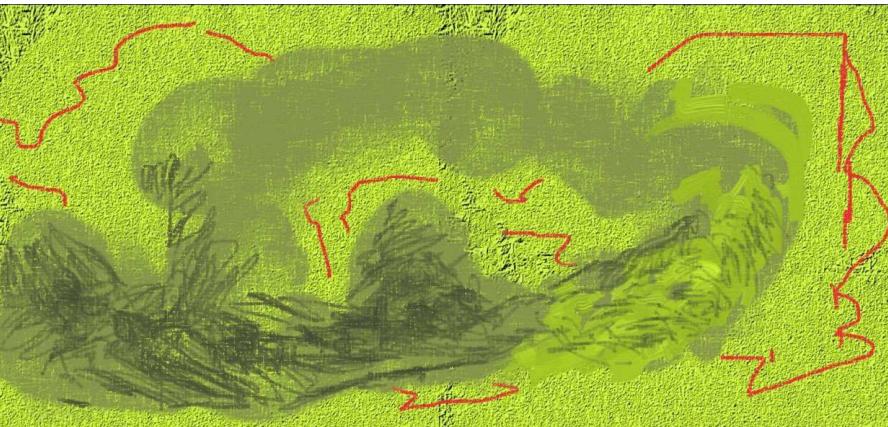
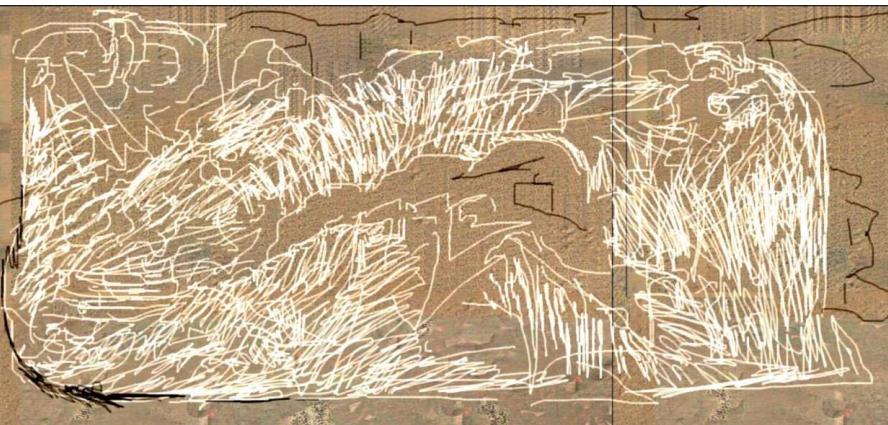




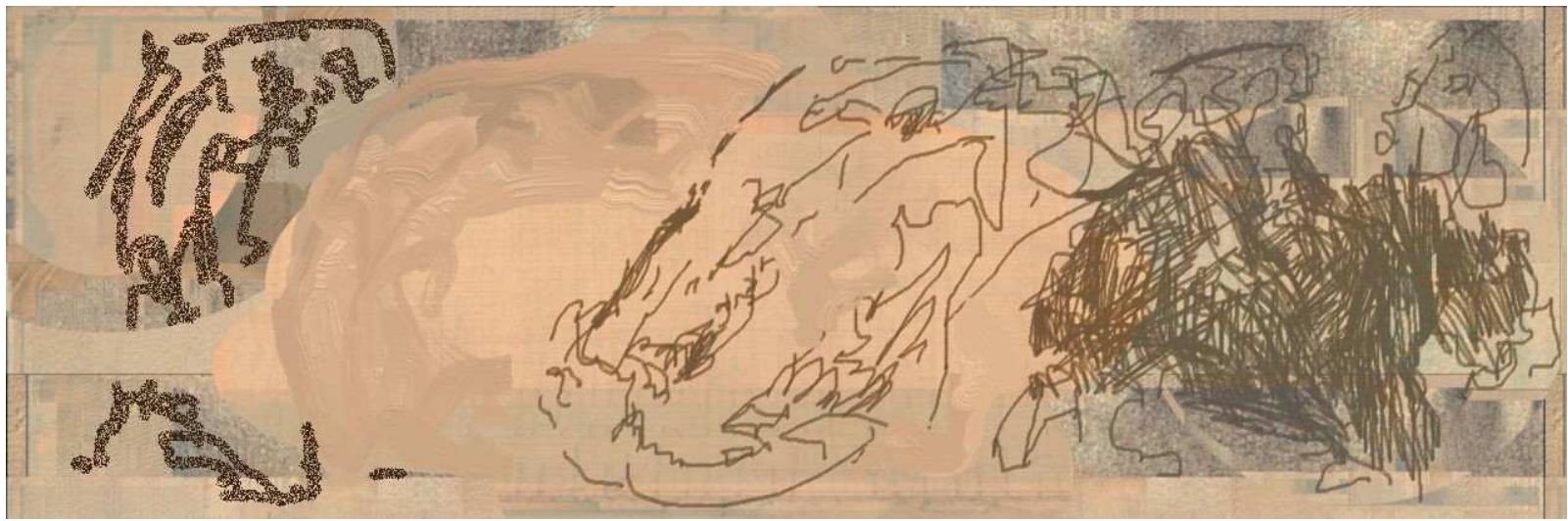




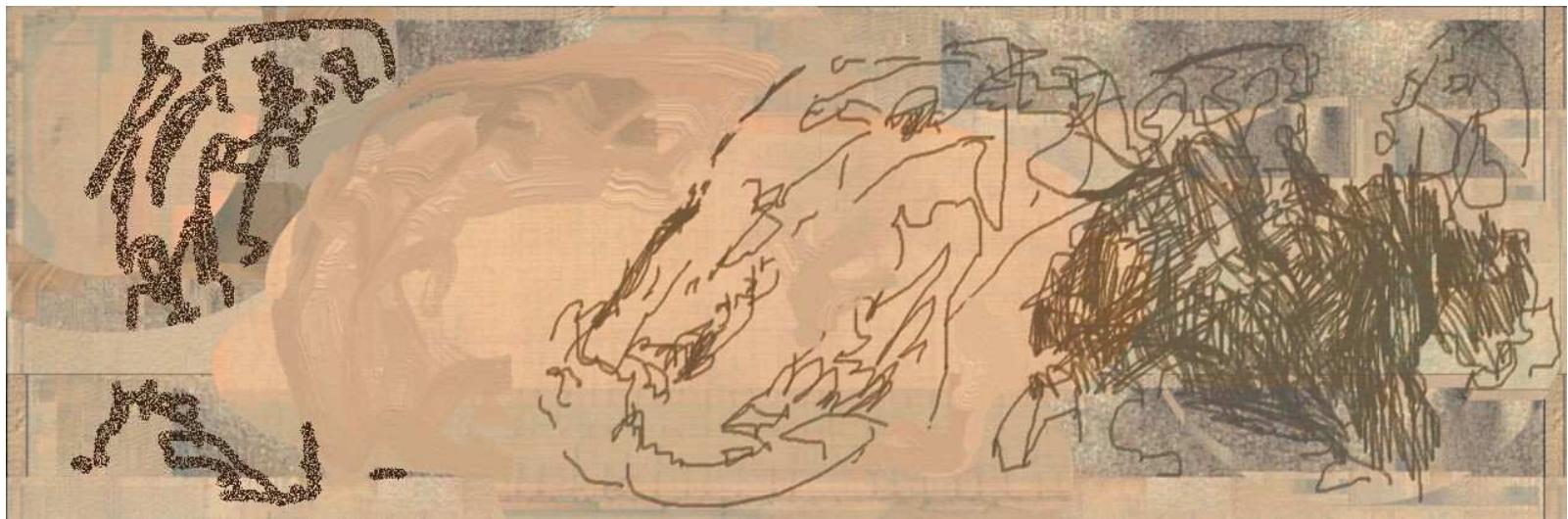










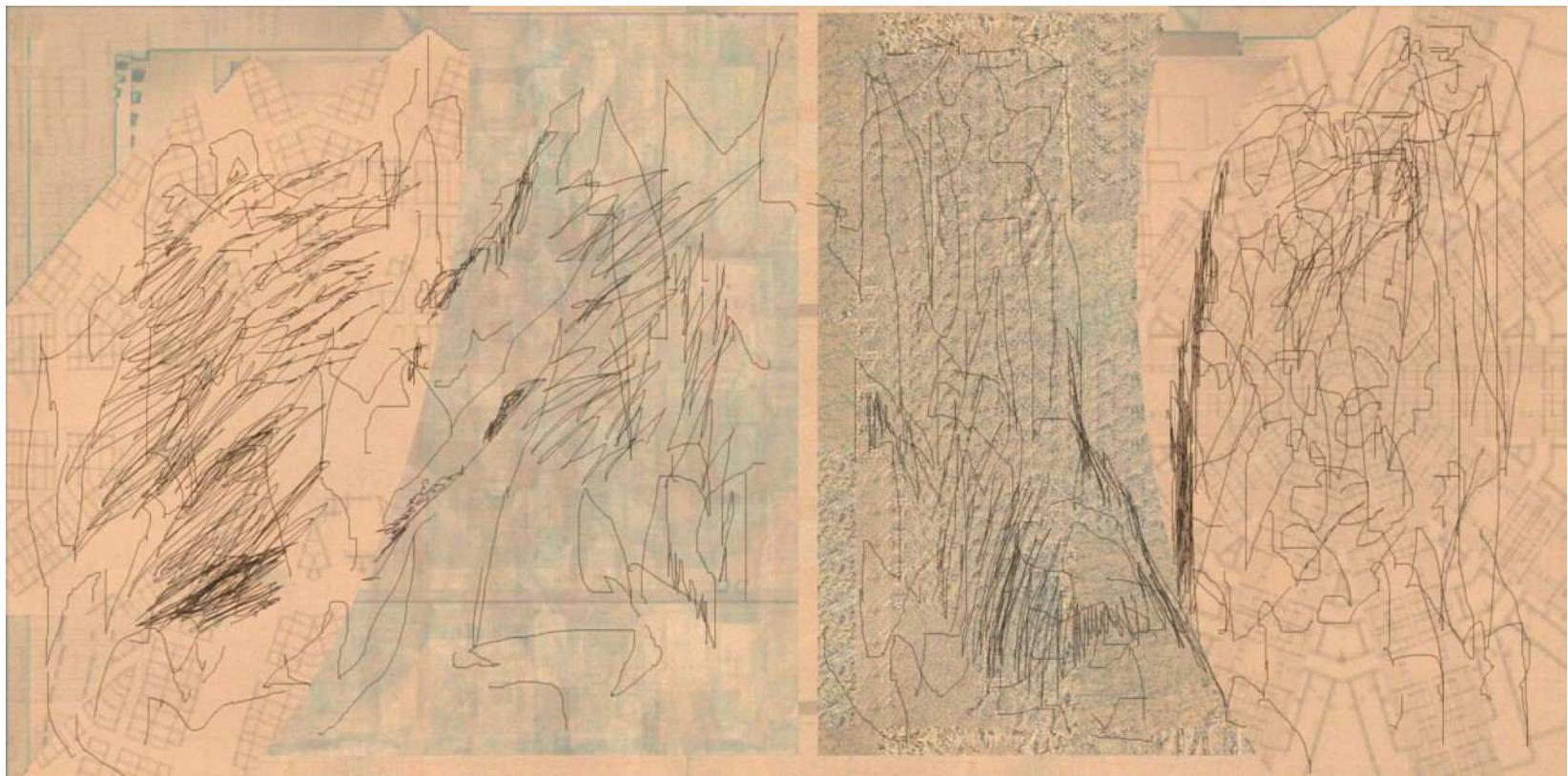


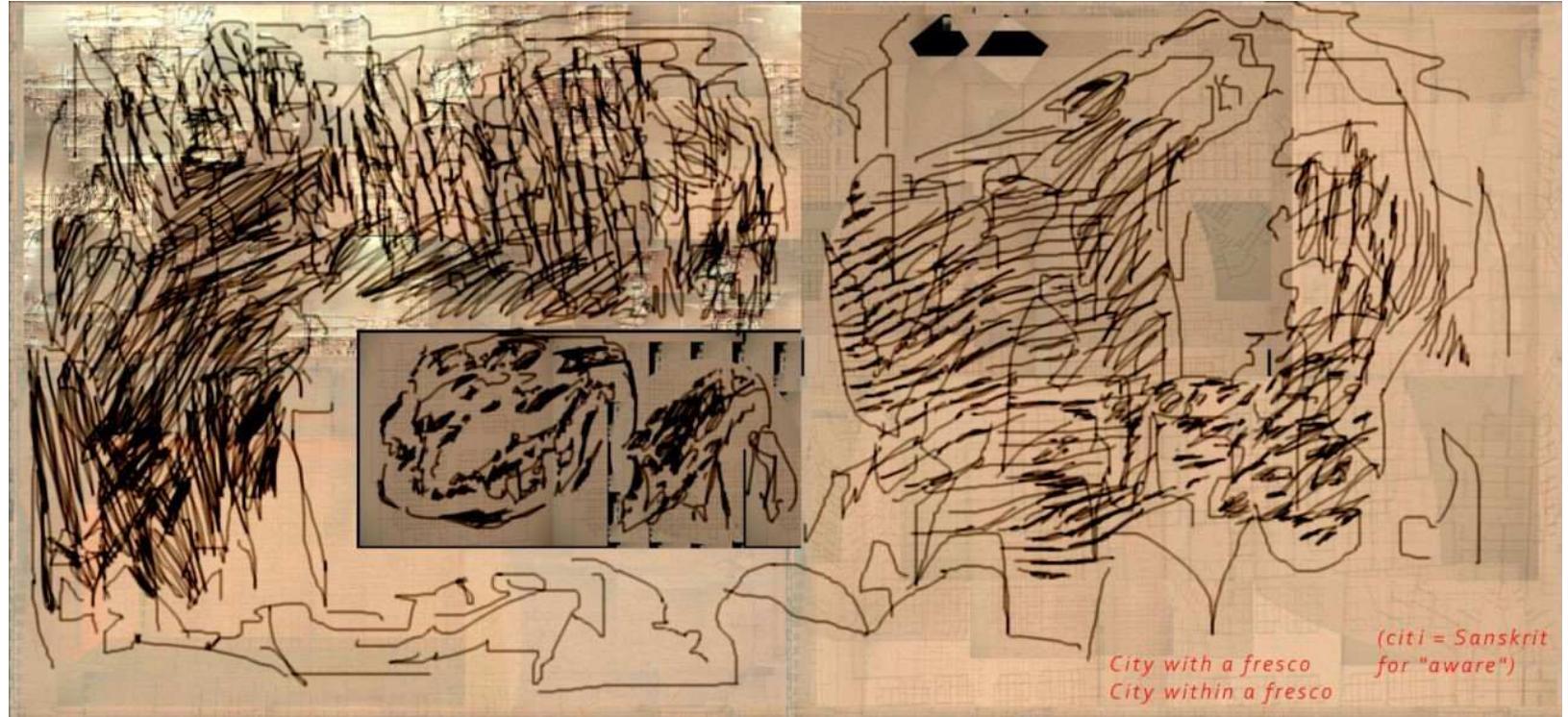






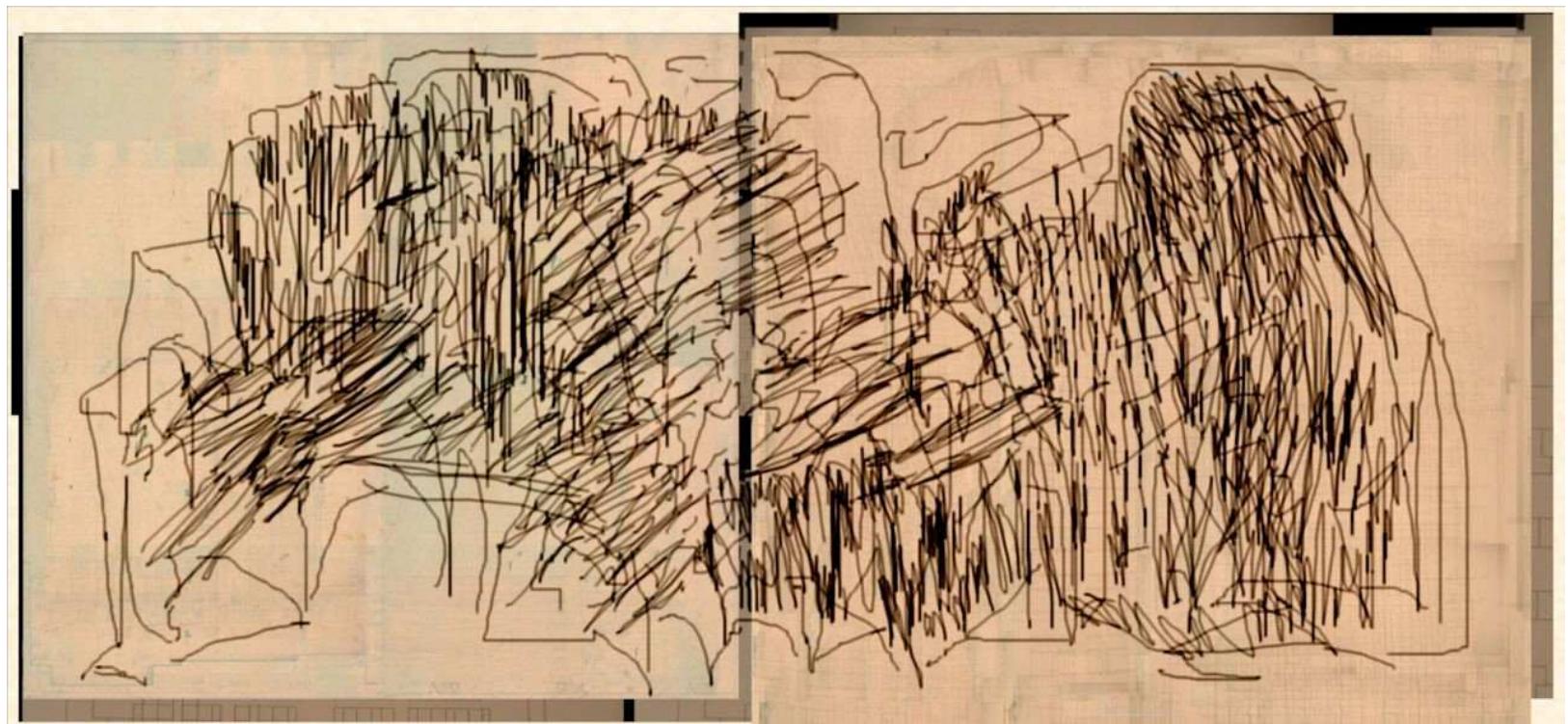






*City with a fresco
City within a fresco*

(*citi* = Sanskrit
for "aware")



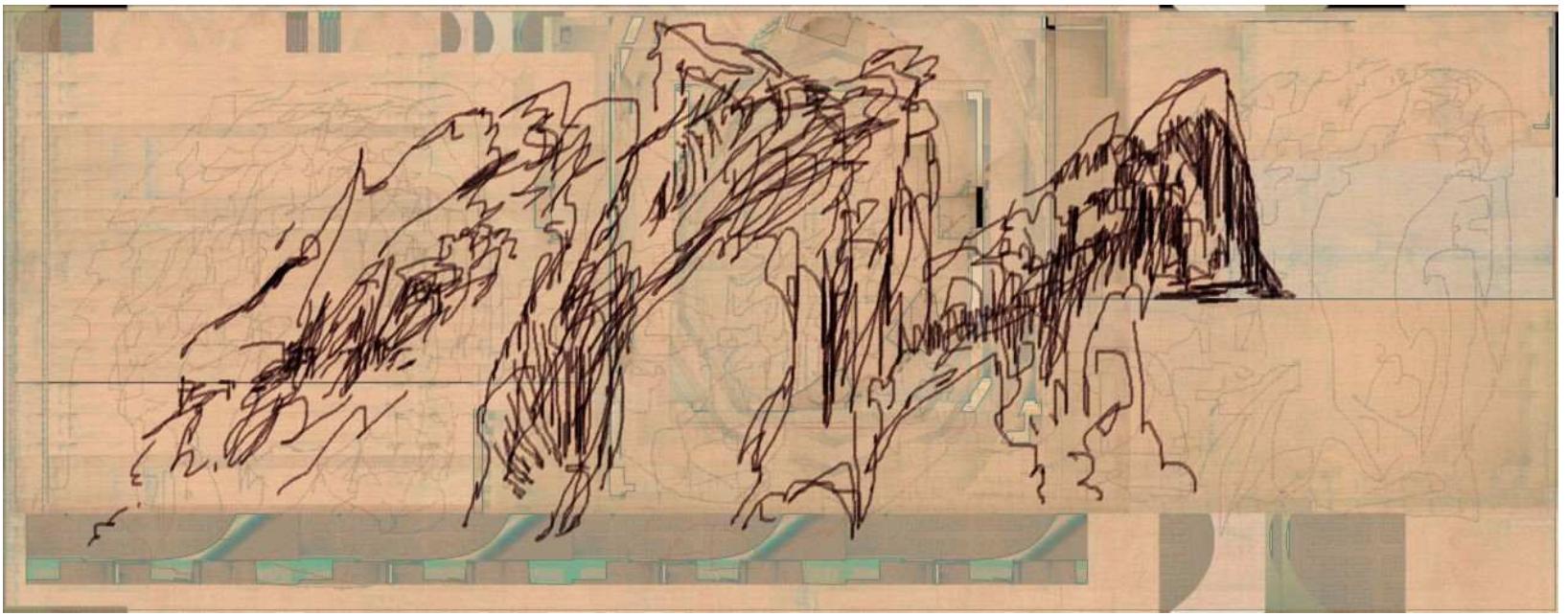


open and shut case

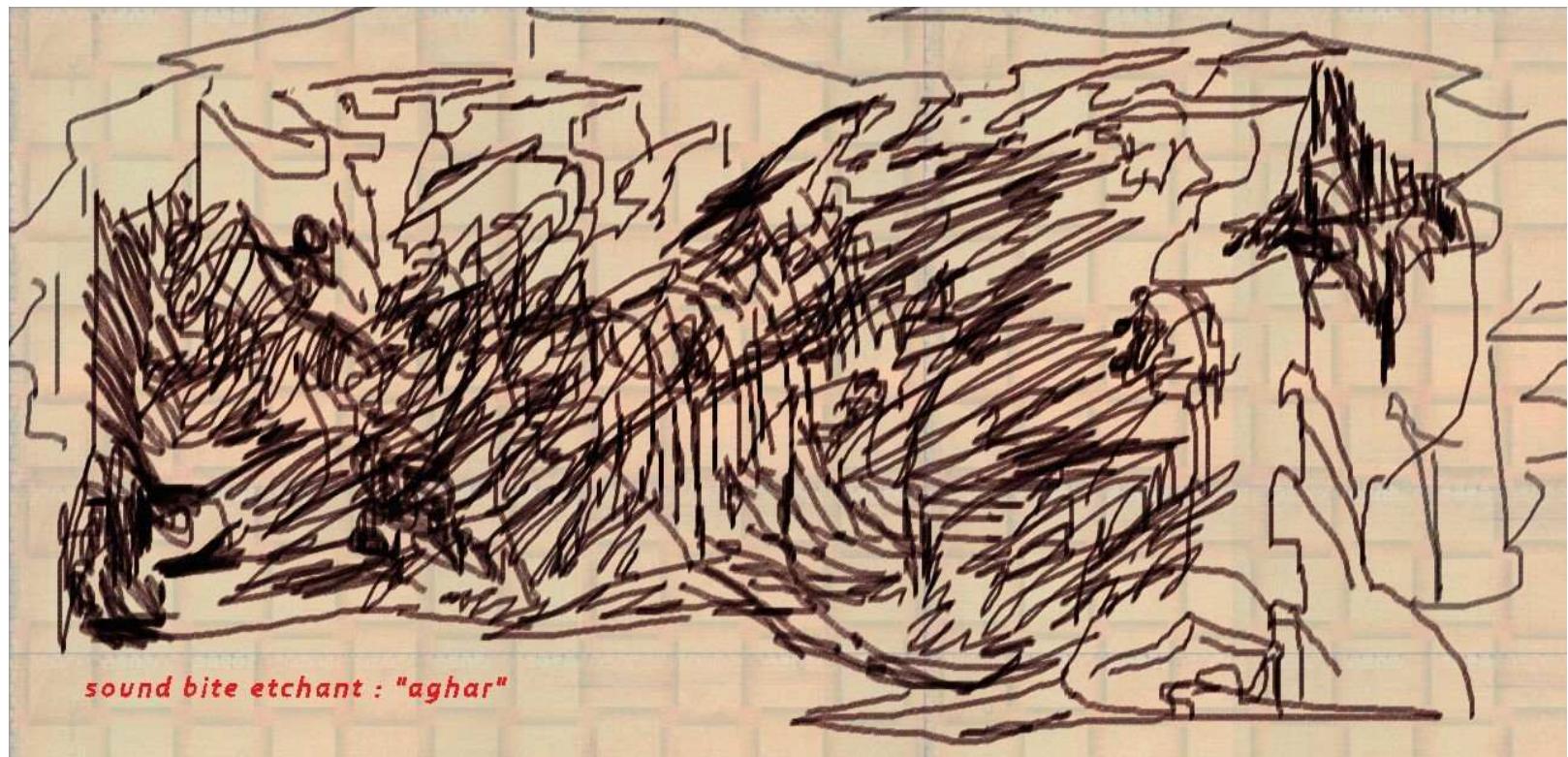




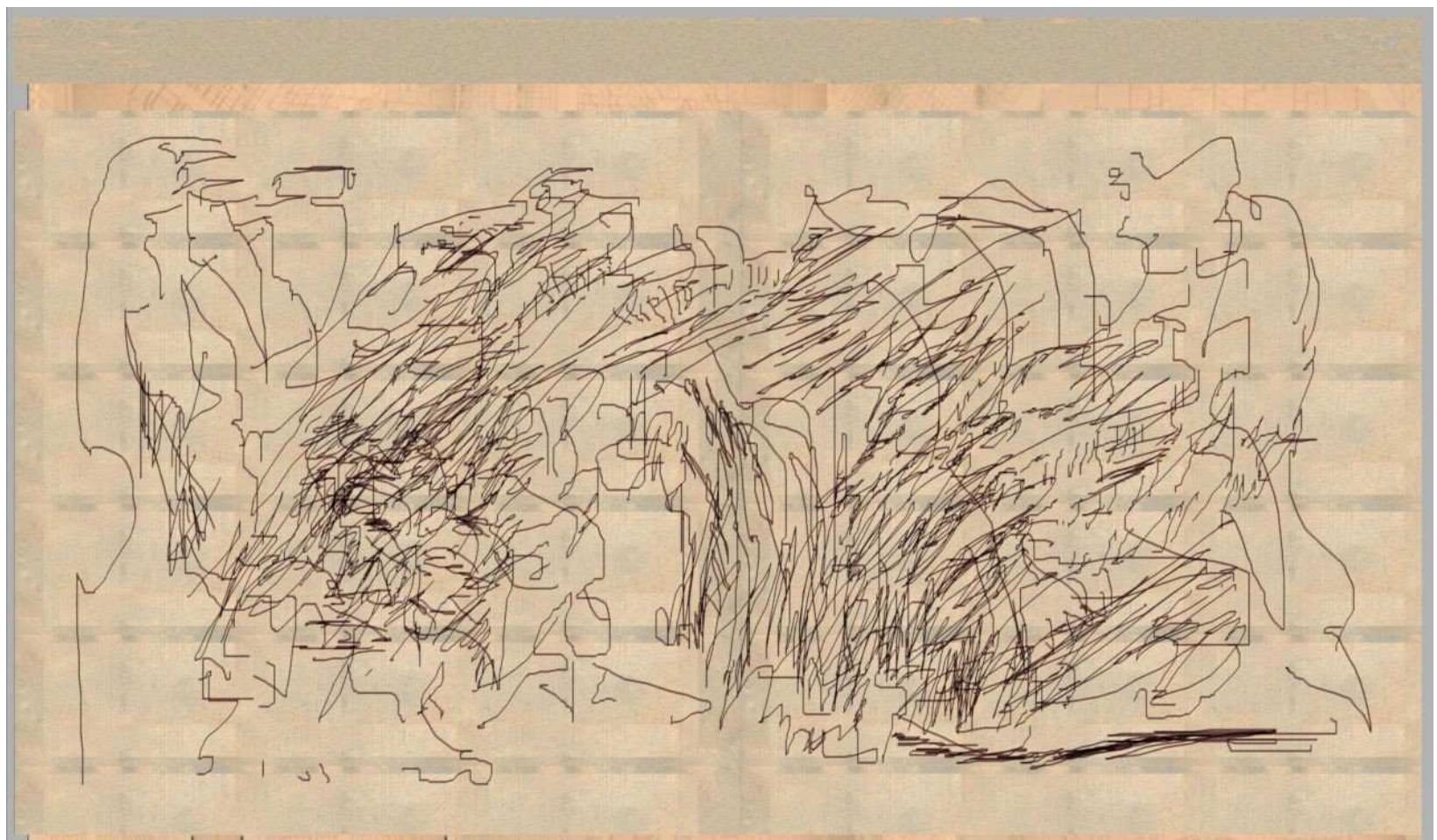


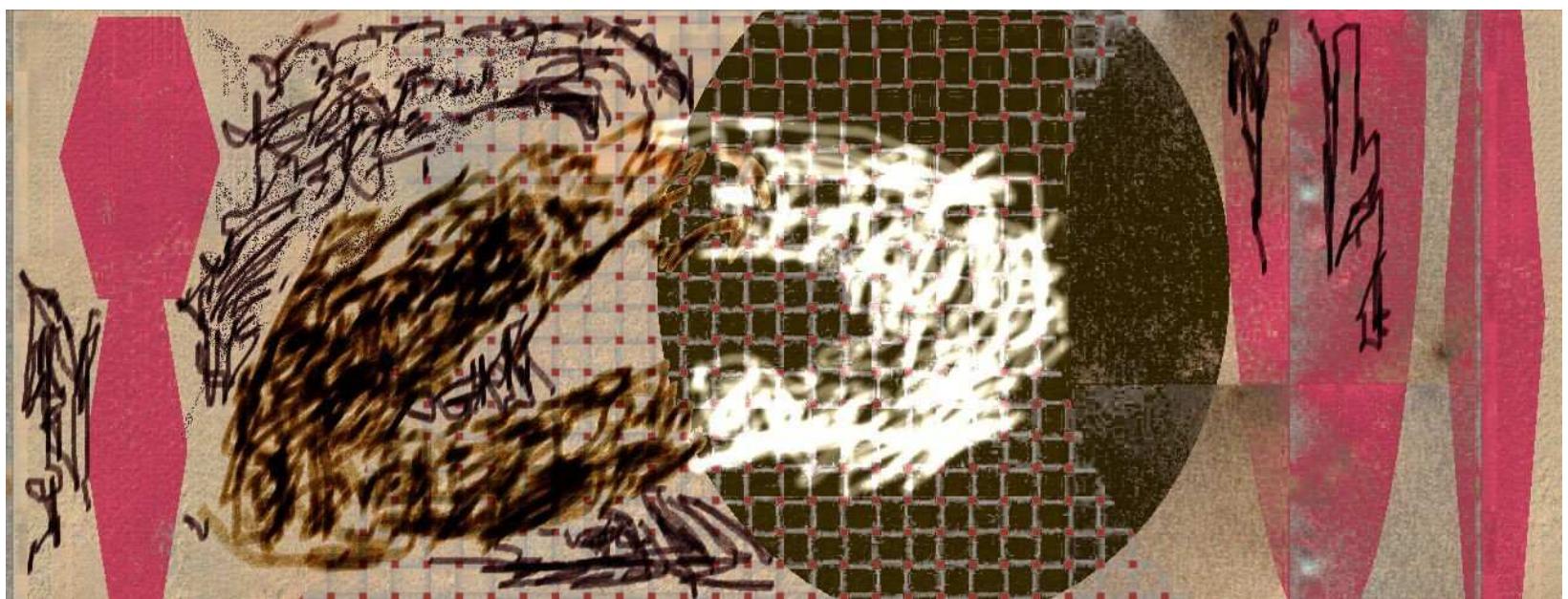






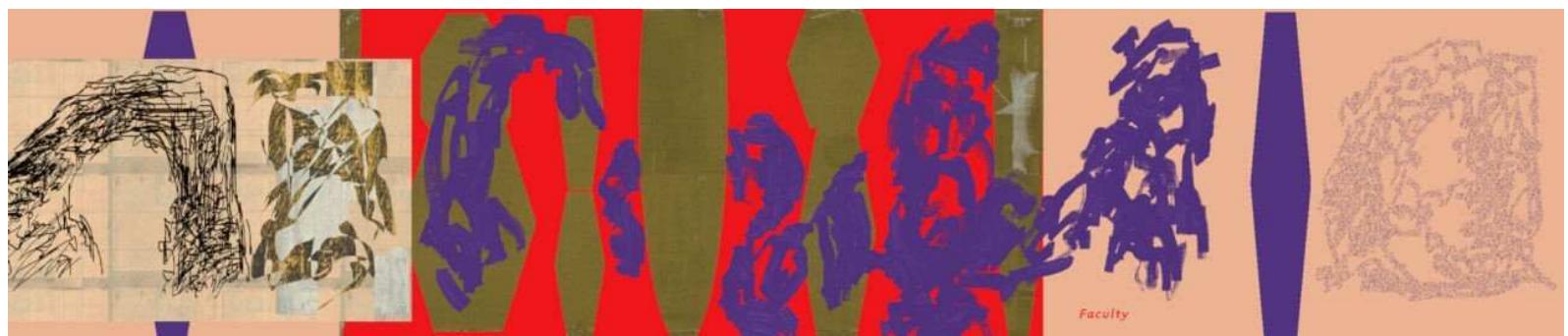
sound bite etchant : "aghār"



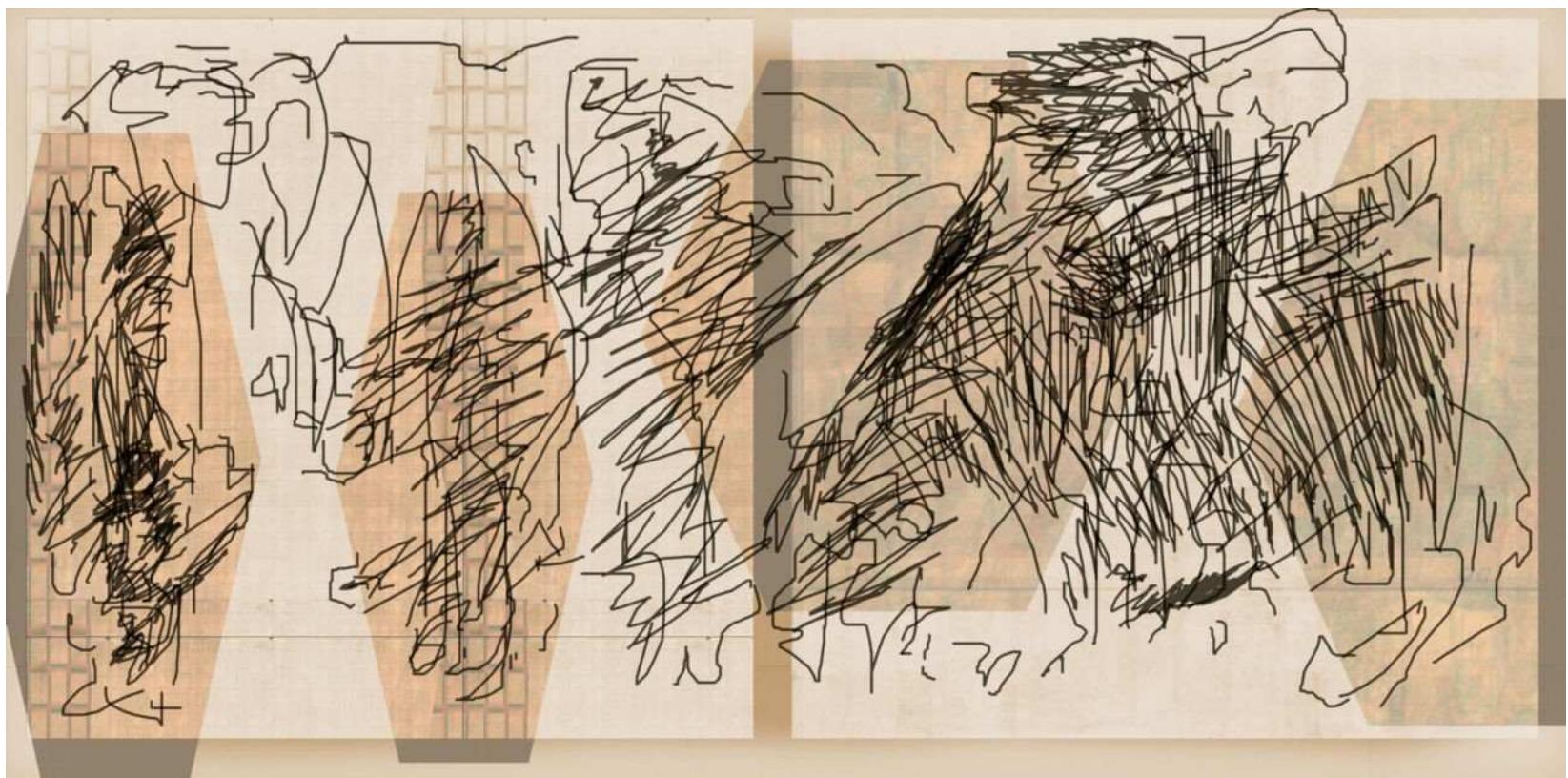




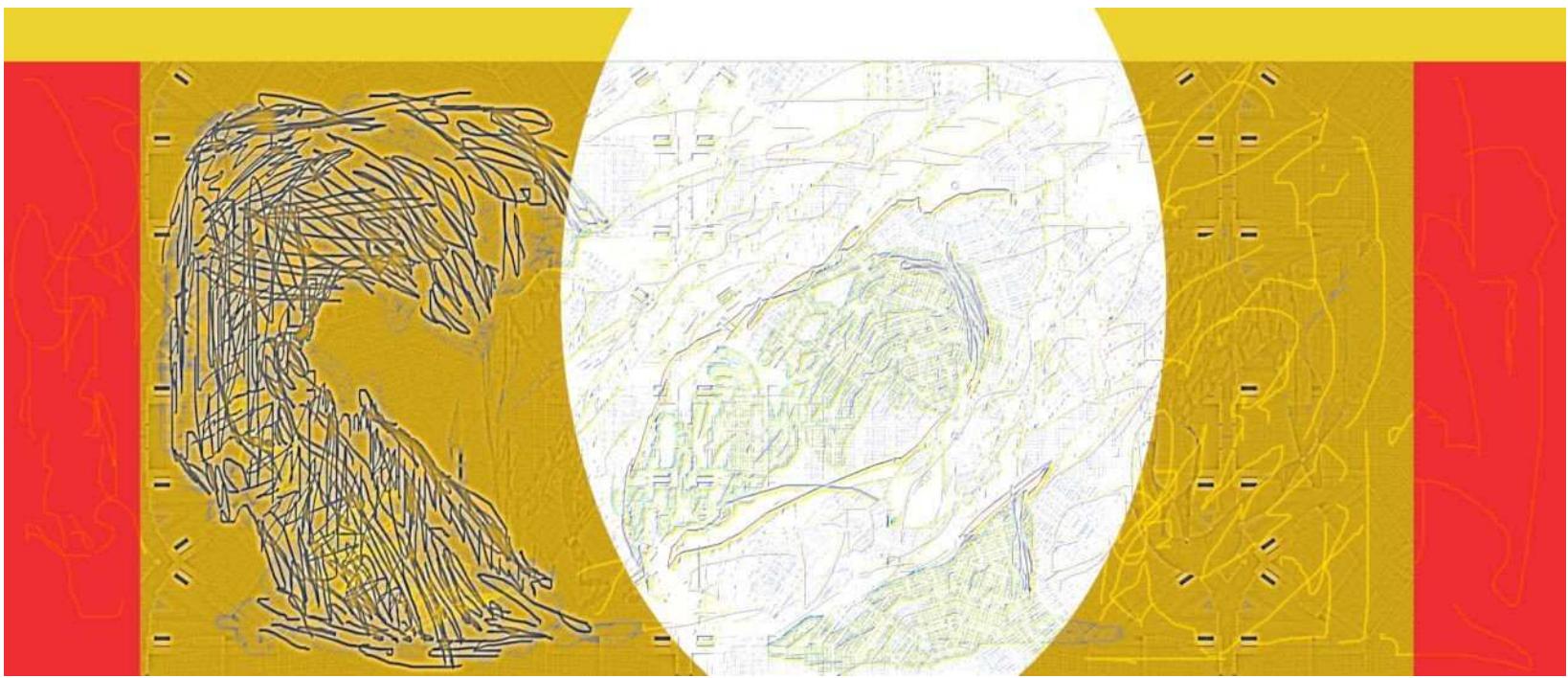
Figurance

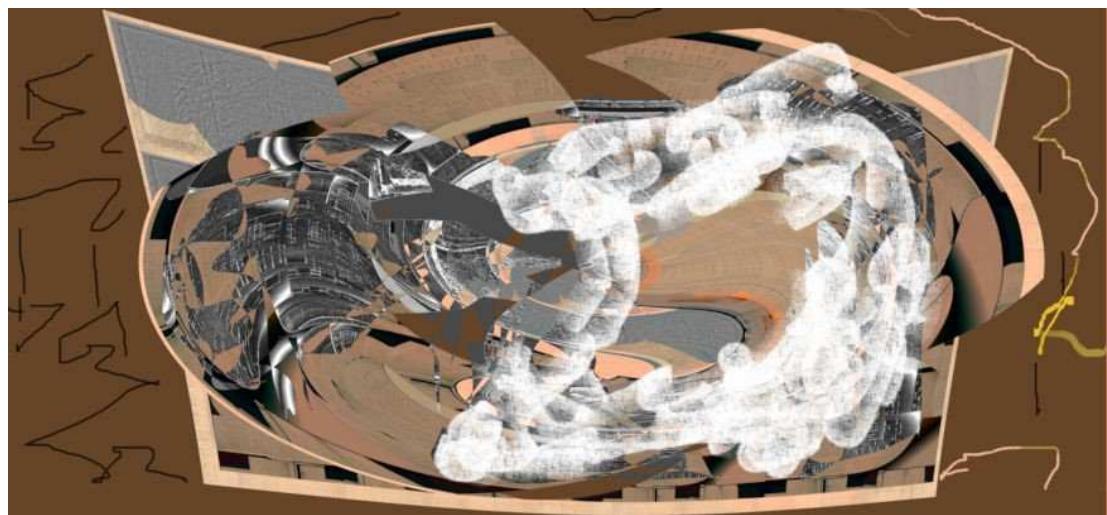


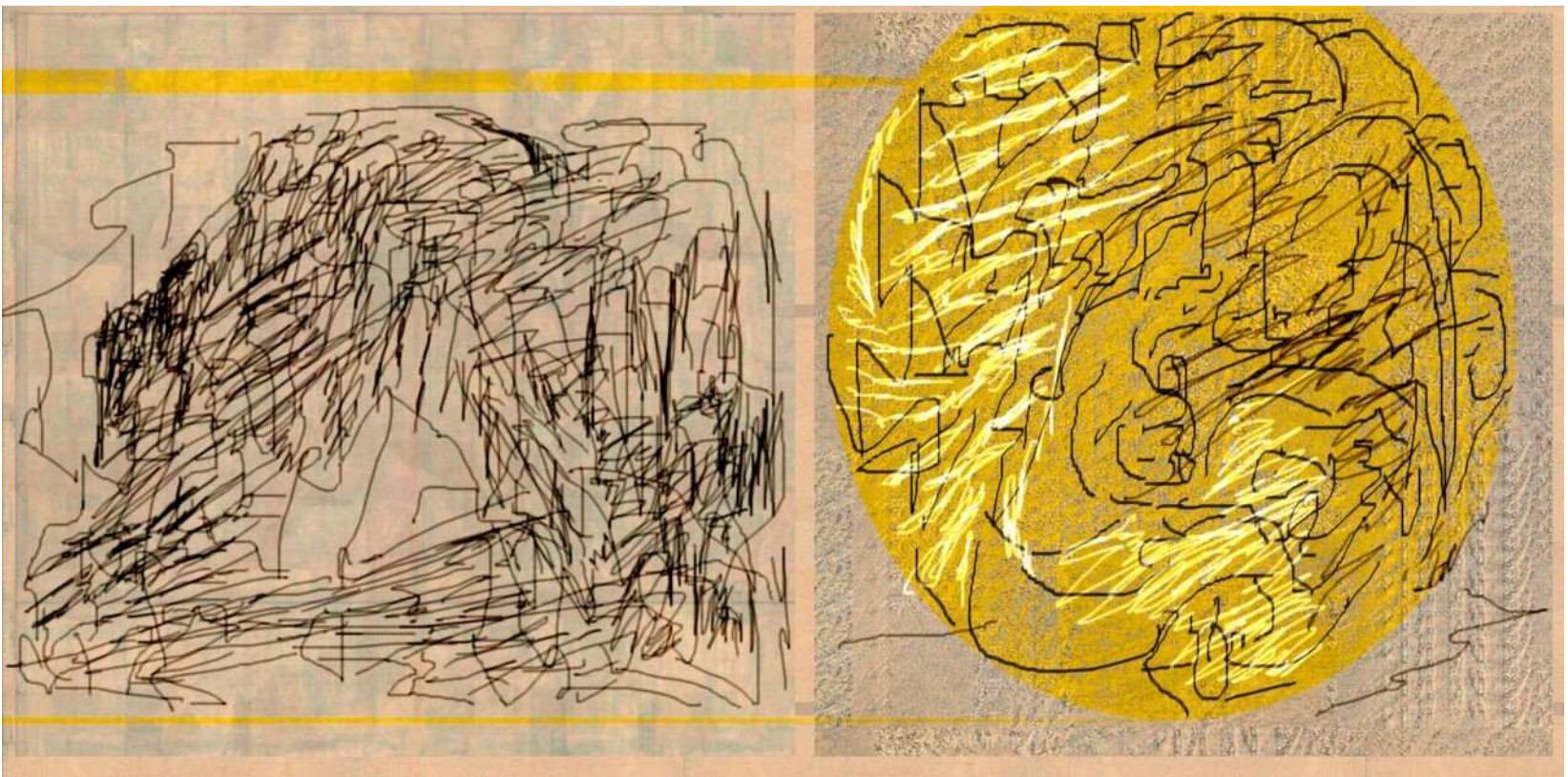


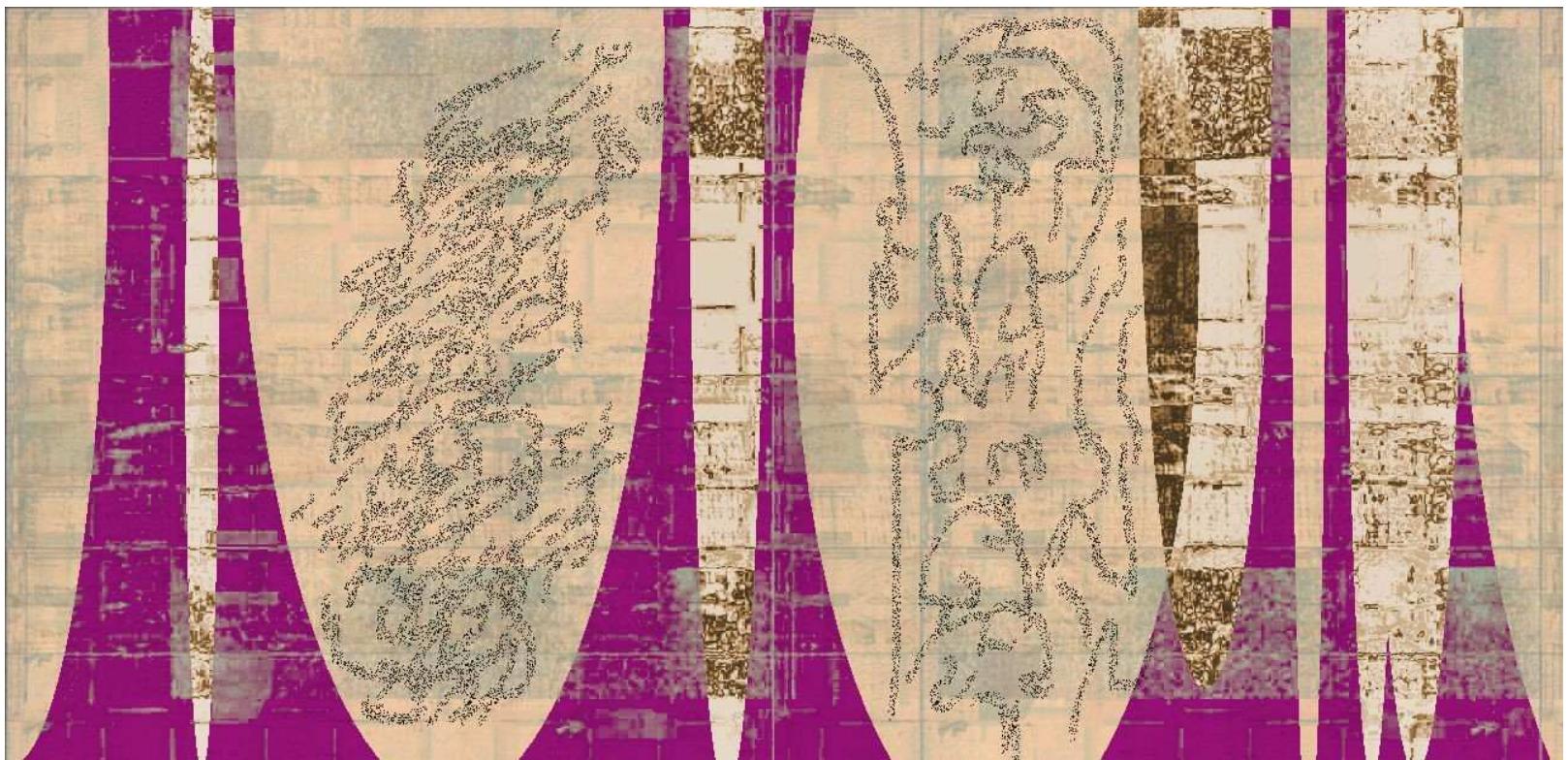


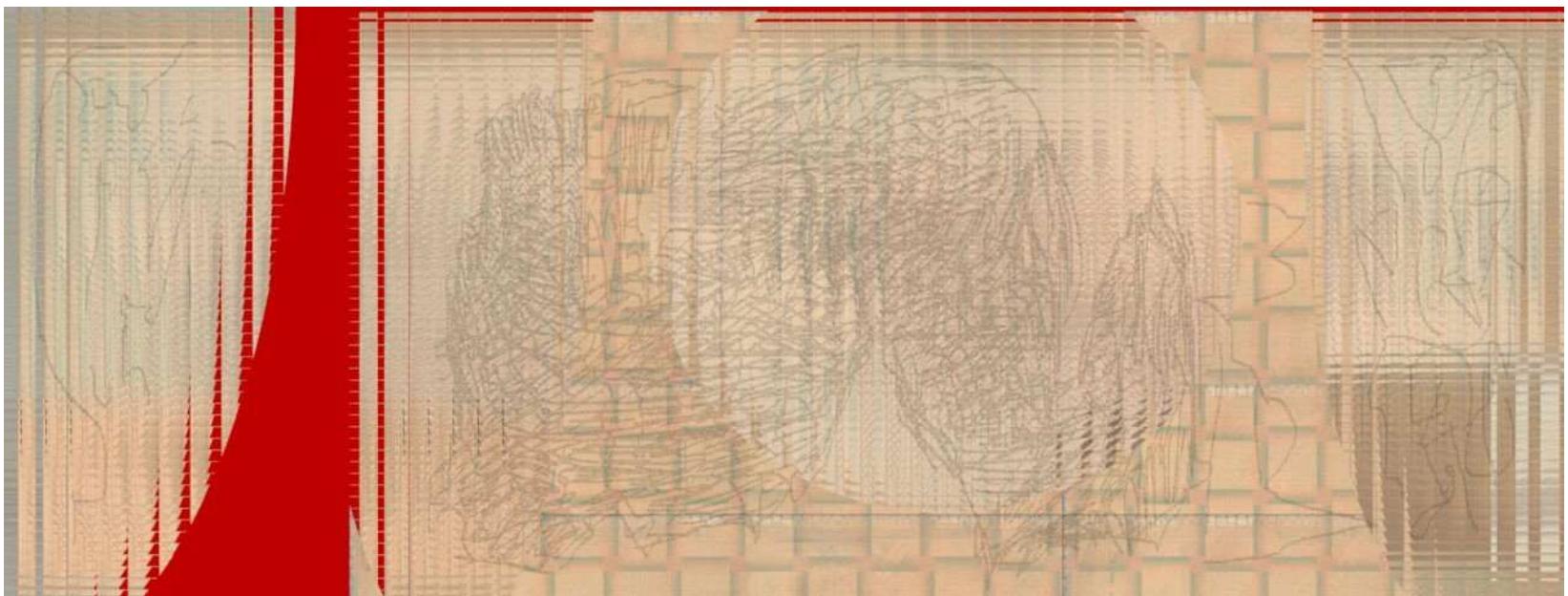


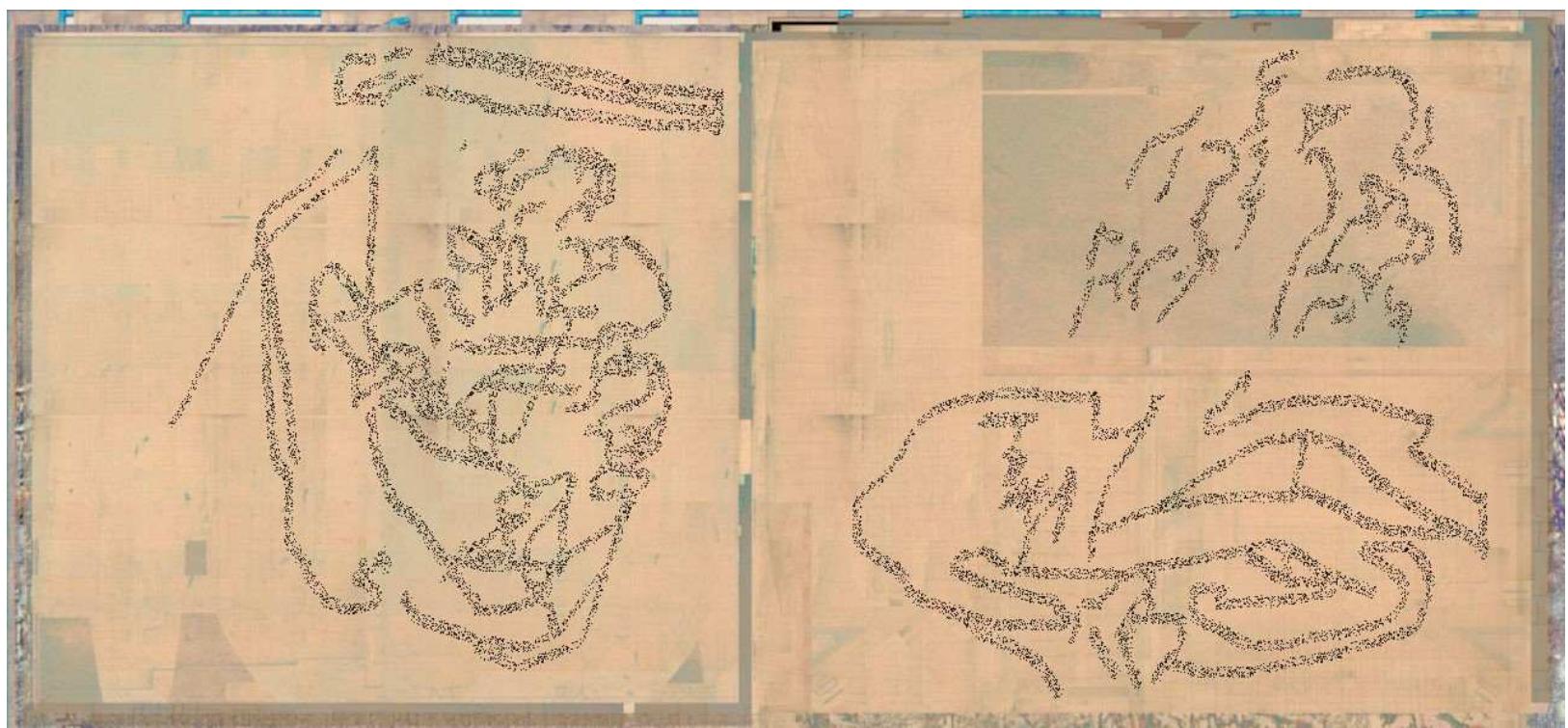


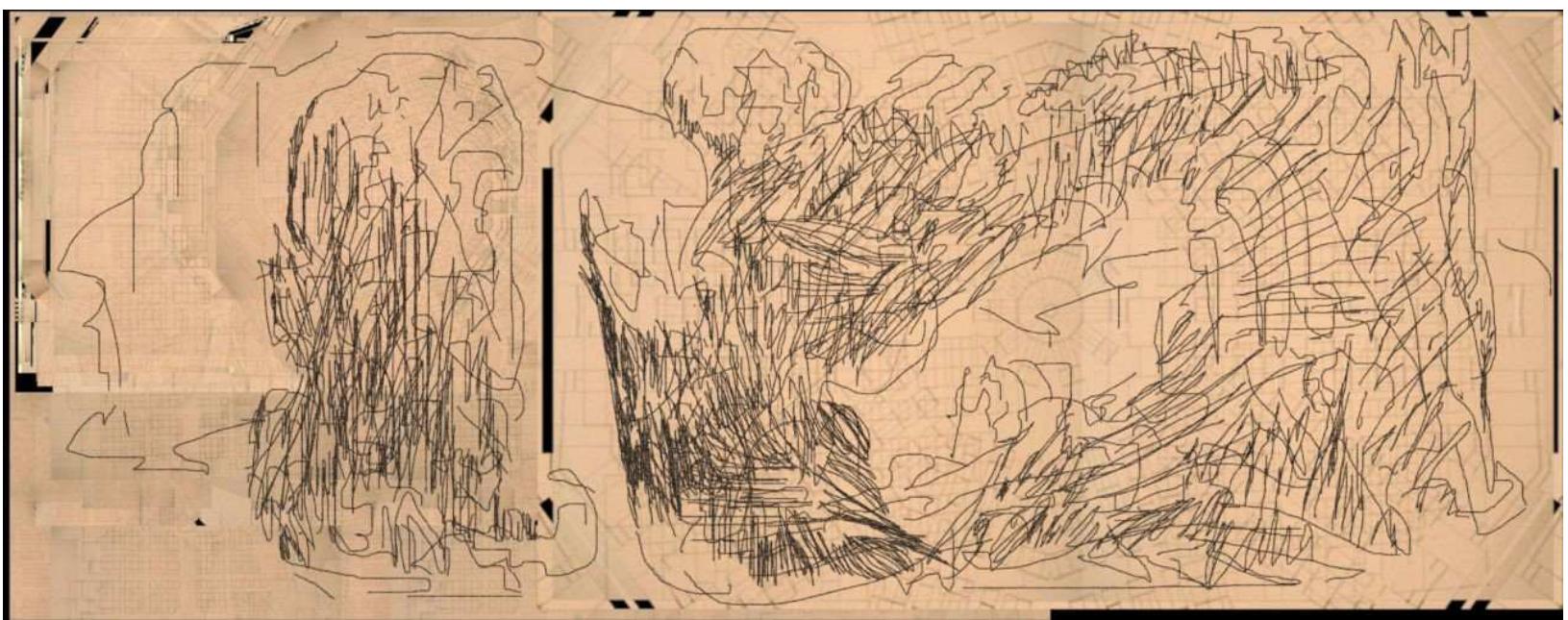




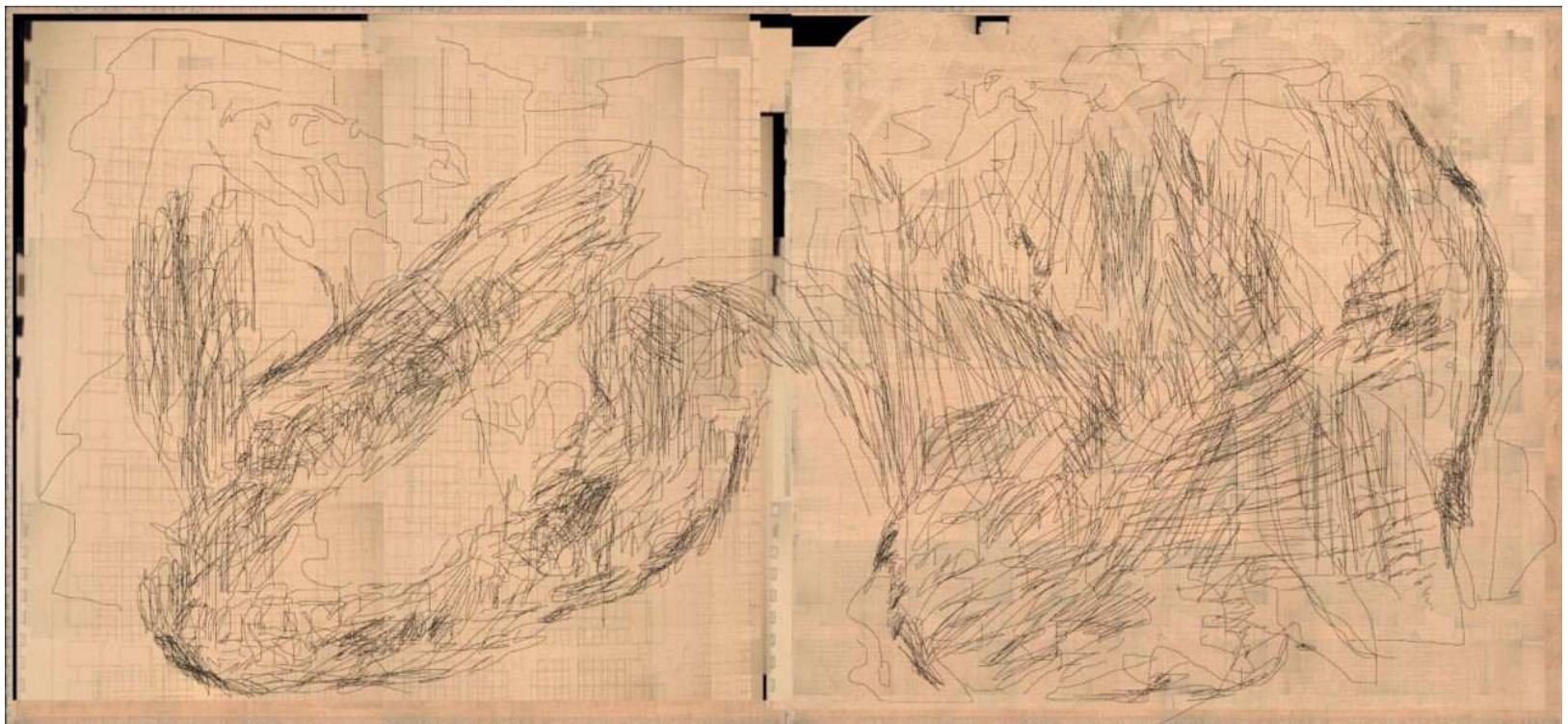




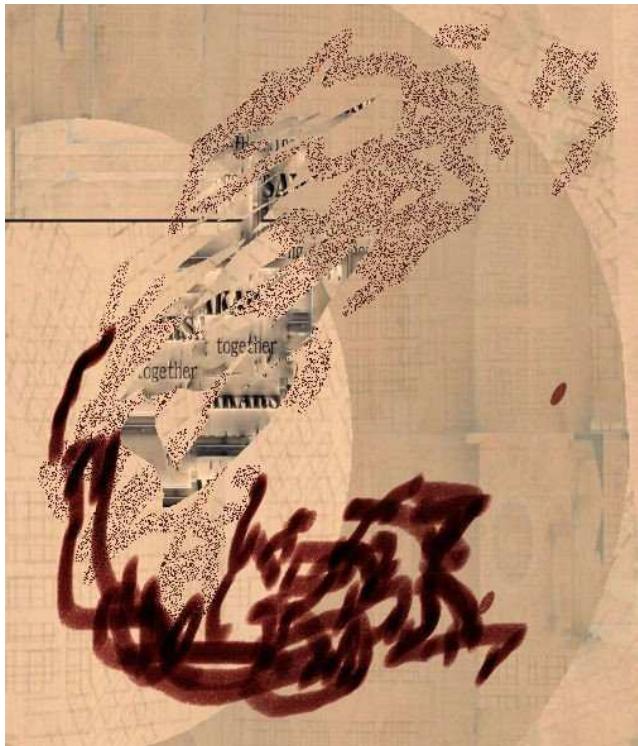












Sanskrit post sans script

UPASMAMAHANA Drawing towards self.	VAGHATINATRACAKA Well bucket	GARBHANIRANA Means of drawing out
USTR Bull drawing plow	SAMAKARSA Drawing together	KRSNASITA Drawing black furrows
AHRTI Drawing Near	PANYUPAKASAM Drawing with hand	GRHAHNA Taking or Drawing up
		APURANA Fully Drawn bow
		PARILEKHANA Drawing all around

restored textless bottleneck

SAMAKARSA

Drawing together

KRSNASITA

Drawing black furrows

PANYUPAKASAM

Drawing with hand

GRHAHNA Taking or

Drawing up

UPASMAMAHANA

Drawing towards self

VAGHATINATRACAKA

Well bucket

GARBHANIRANA

Means of drawing out

USTR

Bull drawing plow

SAMAKARSA

Drawing together

KRSNASITA

Drawing black furrows

VELILKHA

Drawing for Art objects

AHRTI

Drawing Near

PANYUPAKASAM

Drawing with hand

GRHAHNA

Taking or
Drawing up

APURANA

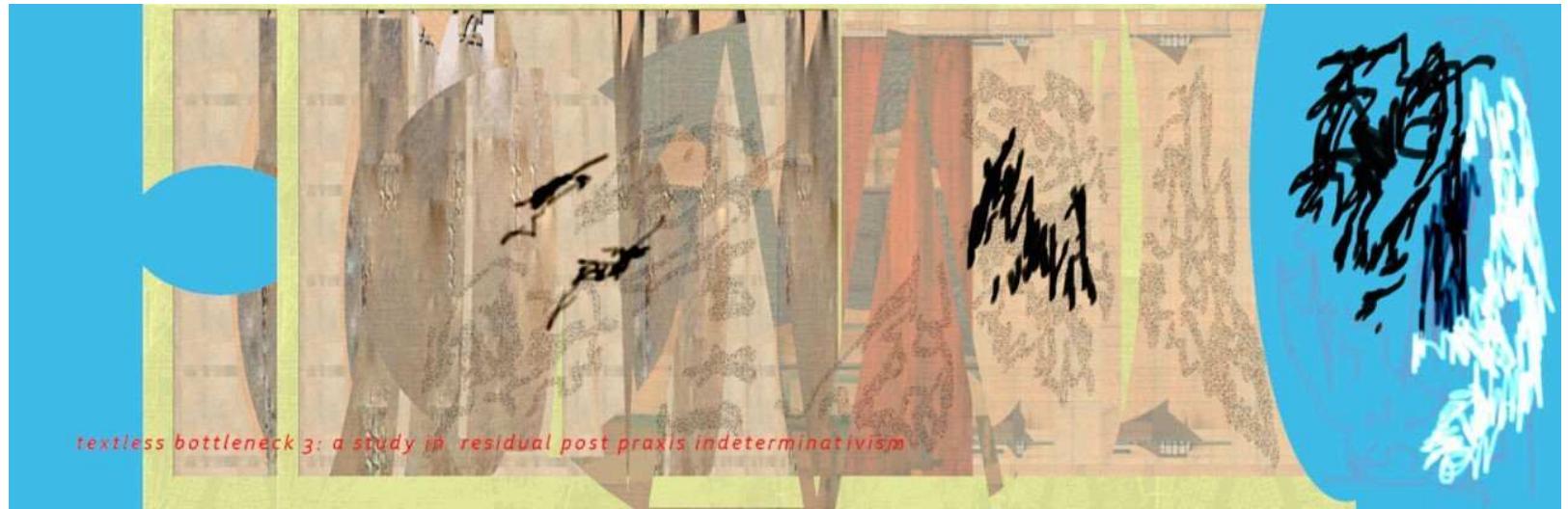
Fully Drawn bow

PARILEKHANA

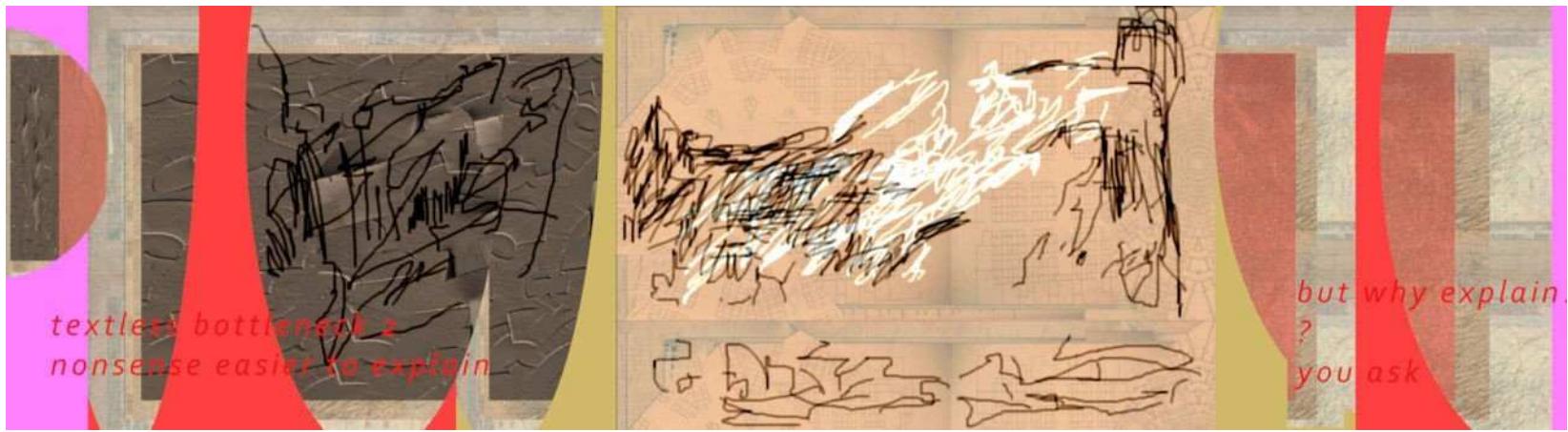
Drawing all around



Textless Bottleneck with Geo Mapping Satellites

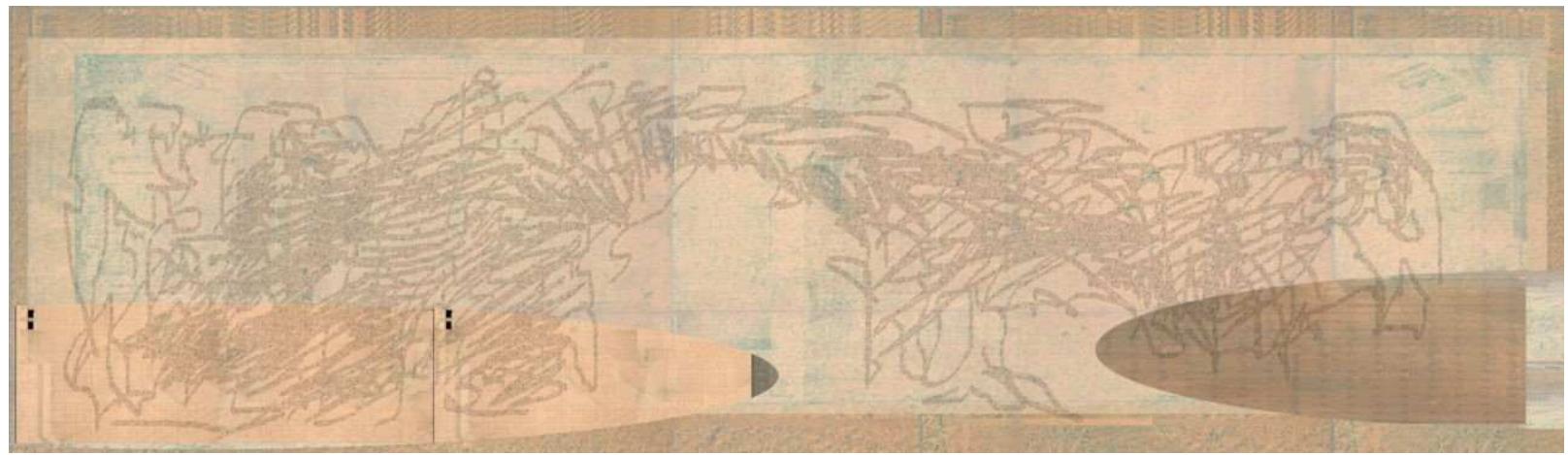


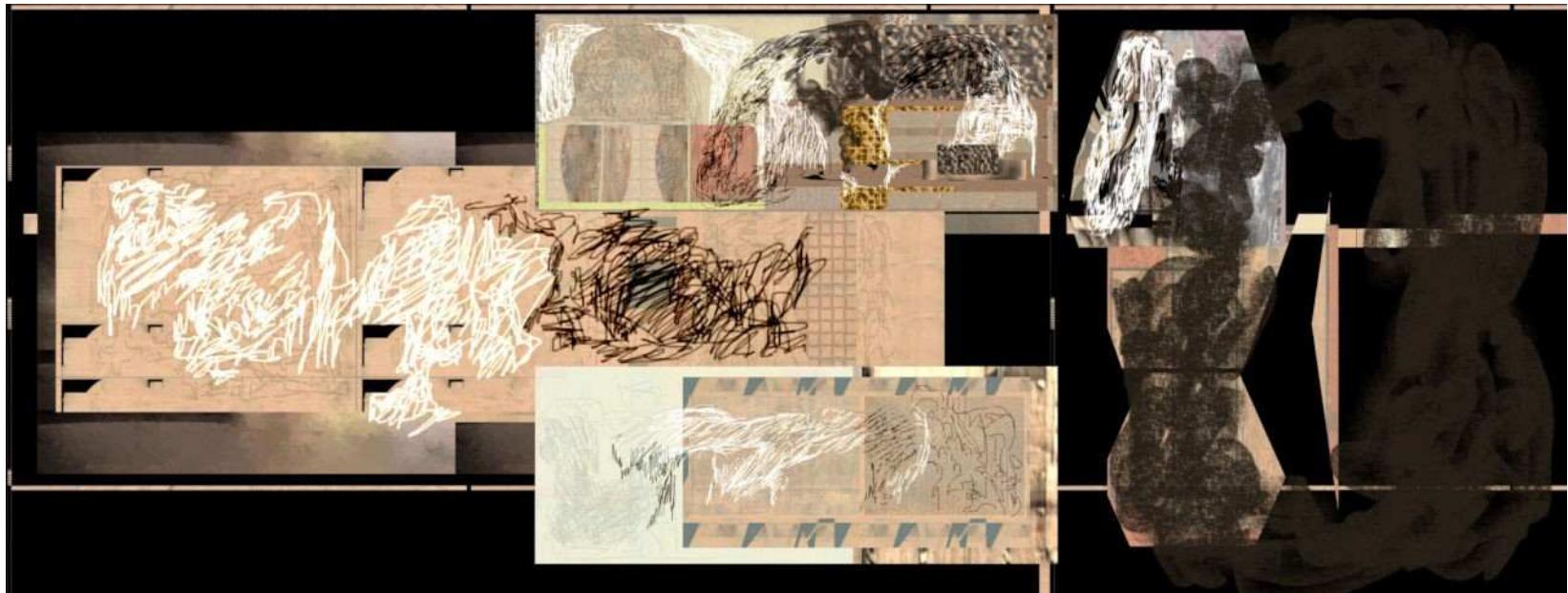
textless bottleneck 3: a study in residual post praxis indeterminativism



textured bottle-necked zebra
nonsense easier to explain

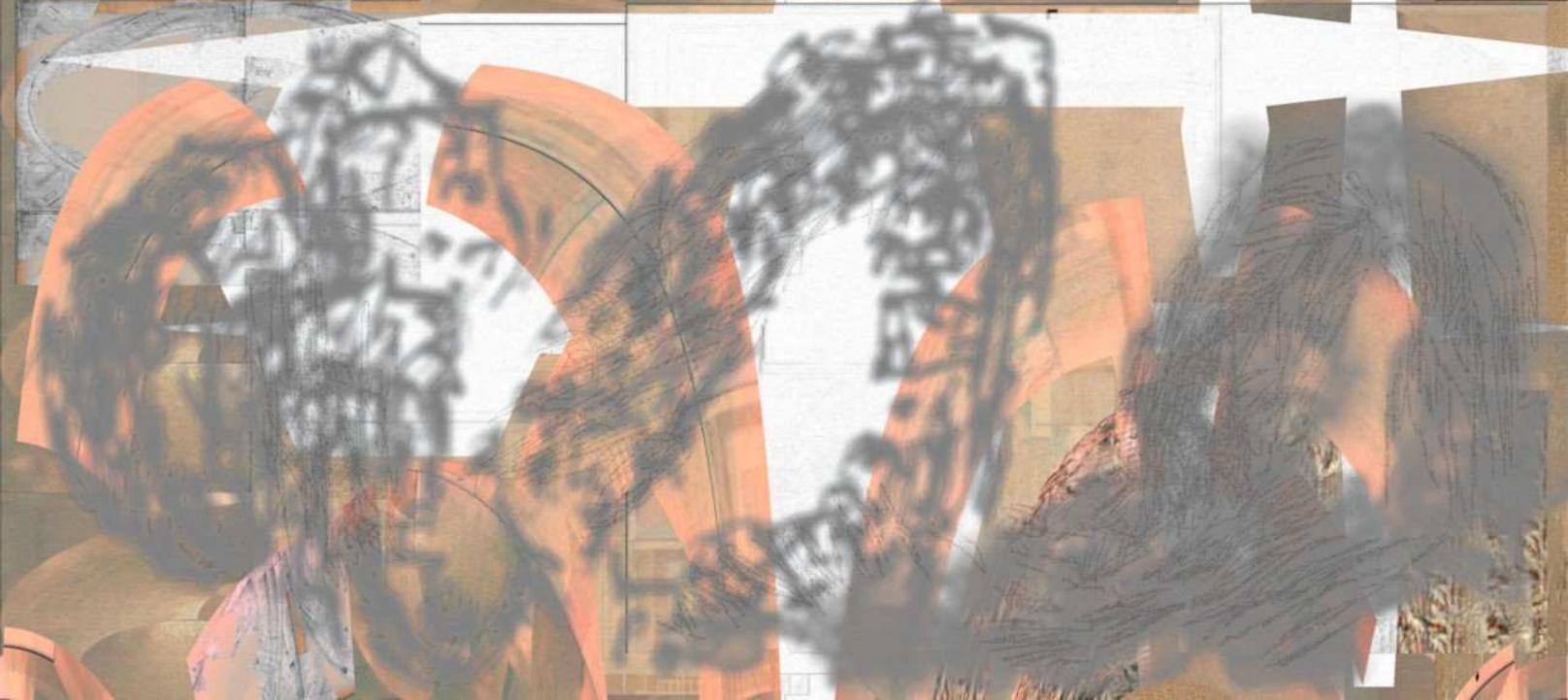
but why explain?
you ask

















**PER LIMMING: PSEUDO- LIMERICKS: (4TH PERIOD
TRILOGISMS OF COMPUTER DRAWING AS LANGUAGE)**

**WAS ONCE LEKHA MAN OF LEXIS
WHO IN SUMMIHARA FOUND HIS LENSES
THAT WAS THAT WHICH ALLOWED
THIS WHEN COLOR WAS AGAIN HIS ZEALOUS GEL**

Lekha= addendum, lexis=Greek-style- summihara-
Sanskrit drawing conclusions-gel P.I.E- glass or color
- olo=P.I.E. imbrue or Greek-being per finding and
following simulacrae





